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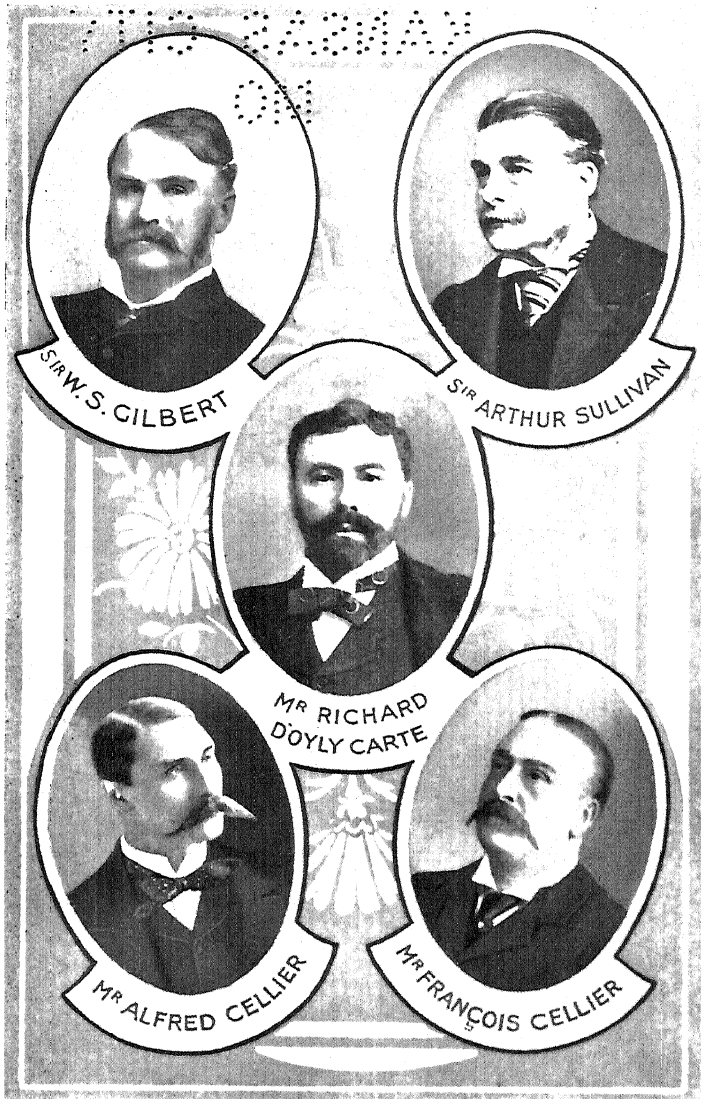
THE STORY OF THE SAVOY OPERA

As

THE STORY OF THE
SAVOY OPERA

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These three photos by
Alfred Ellis

THE STORY OF THE SAVOY OPERA

IN
Gilbert and Sullivan Days

BY
S. J. ADAIR FITZ-GERALD

WITH AN INTRODUCTION BY
THE RT. HON. T. P. O'CONNOR, M.P.



D APPLETON AND COMPANY
NEW YORK

MCMXXV

WESTPORT

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Dedicated

TO MY OLD FRIEND,
OSCAR BARRETT,

OF

THE EMPIRE THEATRE.

NOTE

Throughout this volume I have given full acknowledgment of all the authorities I have had occasion to refer to and from whom I have quoted ; but I specially wish to thank Messrs. Macmillan & Co. for their kind present of the handsome book of Gilbert's *Bab Ballads*, of which I have fully availed myself ; Messrs. Chatto & Windus for a volume of Gilbert's plays ; Messrs. Metzler for their gifts of copies of " The Sorcerer " and " H.M.S. Pinafore " ; and Messrs. Boosey & Co. for " Cox and Box." And also my friend William Boosey for the whole series of the Gilbert and Sullivan operas, published by the firm of which he is the respected head—Messrs Chappell & Co.—and for valuable information he has kindly afforded me. The illustrations in this work are reproduced by special permission of the photographers.

S. J. ADAIR FITZ-GERALD.

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INTRODUCTION

MR. ADAIR FITZ-GERALD is an old friend, an old colleague, a fellow-Irishman, above all a distinguished and veteran member of my own profession. When, therefore, he asks me to write a Foreword to his book, I gladly do so. I do so the more willingly because I am in such sympathy with the work which he has produced. This generation and many generations to come will delight in Gilbert and Sullivan; they have taken their places among the Immortals. But I have the perhaps egotistic feeling that they belong especially and most intimately to the late Victorian generation, to which I belong. It was in that epoch that their works were produced; it is that generation that found and acclaimed them; thus they are part of our earlier and perhaps more joyous selves.

I am one of the survivors of those who were present at the first night of "The Mikado"—to my taste the best thing they ever did. I saw "Trial by Jury"—their first big success. I have seen all their pieces, and I want to see them all again.

Finally, I knew Gilbert and Sullivan personally; though dead they are still very living figures to me.

It is a duty to the public that a record should be given of this extraordinary chapter in the history of the English stage; and who better fitted to write it than Adair Fitz-Gerald?

He has not only seen all the operas from the very beginning, but has been acquainted in the old days with everybody who took part in their presentation. That is from the first production of "Trial by Jury" at the Royalty Theatre in March, 1875, until the last piece of all, "Fallen Fairies," in 1909. In 1875 Adair Fitz-Gerald was himself a youthful singer and comedian, and so came

in contact with everybody behind the scenes of the comic opera stage, and then, in due course, when he turned his attention to journalism—after ten years of acting when he was also writing for the Press at leisure opportunities—he became attached to the great theatrical paper in those days, *The Era*, and worked under the directorship of Edward Ledger for over thirty years. On *The Era*—apart from his work on many London daily and weekly journals—in course of time, he succeeded E. L. Blanchard as the recognised dramatic historian and interviewer. In this latter capacity, Adair Fitz-Gerald interviewed everybody connected with the stage, including Irving and all the “stars,” and, of course, in this way became personally acquainted with all the original Gilbert and Sullivan Company who were engaged to present the Savoy operas.

As a writer on theatrical matters and history, Adair Fitz-Gerald long ago established himself as an acknowledged authority, and in particular he has made a special study of all the works of W. S. Gilbert and Arthur Sullivan, both of whom he knew personally for many years.

As a journalist he first worked for me when I started *The Star* in 1888, and contributed very largely to my first production of *T. P.'s Weekly* and *M.A.P.*, and now he is a contributor to *T. P. and Cassell's Weekly*, and, of course, he is the author of some dozen successful books and plays.

In this work Adair Fitz-Gerald not only tells us of the origin of the operas, but gives the fullest details of their production, together with the ups and downs inevitably consequent on the venture of an entirely new form of entertainment, and the troubles and trials of D'Oyly Carte, the manager, and W. S. Gilbert and Arthur Sullivan, the harassed author and composer. One great feature of the work is that we are given all the original casts of each opera on the night of the premier production.

So I commend the volume to the public.

T. P. O'CONNOR.

THE STORY OF THE SAVOY OPERA

CHAPTER I

A Slight Retrospect—The Gallery of Illustration—Gilbert and Sullivan Meet—The German Reeds—"Cox and Box"—"Ages Ago"—"Thespis; or, The Gods Grown Old"—And the first Gaiety Theatre—"Robert the Devil."

RIGHTLY to understand and follow the development of the Savoy Opera we must travel back to the sixties of the nineteenth century, and those happy and innocuous entertainments that were more or less invented, and certainly carried on, by the German Reeds at the St. Martin's Hall, Long Acre, the Gallery of Illustration, Waterloo Place, and finally the St. George's Hall, Langham Place. The pieces were light, joyous, and whimsical, and, W. S. Gilbert being born whimsical—at the age of two he was kidnapped by brigands in Italy and had to be redeemed for twenty-five pounds (a fact he never forgot)—he naturally turned his attention to a home where whimsicality was encouraged. His first successes with the German Reeds began with operetta, after a few burlesques and pantomimes at the larger theatres, and it was during the preparation of "Ages Ago," which Gilbert afterwards incorporated in "Ruddygore"—or "Ruddigore," as it was later re-christened—that William Schwenck Gilbert and Arthur Seymour Sullivan first met each other. Sullivan, who had achieved many successes as a composer of many popular ballads and other works, learning that his friend Frederick Clay, of "Songs of Araby" fame, was working with the author of the well-appreciated *Bab Ballads*, suggested an introduction,

so Sullivan was invited to attend one of the rehearsals of "Ages Ago" of which Clay was the composer, in the early part of November, 1869. Gilbert and Sullivan evidently took to each other at once, and it was not long before they laid the foundation, not only of their own collaboration, but of the Savoy Opera itself. They first joined serious forces—and the word serious is most appropriate when one is engaged on comic literature—as partners in the writing of a now forgotten work called "Thespis; or, The Gods Grown Old," which was produced at the Gaiety Theatre, December 23, 1871. This was based on a topsy-turvy idea with a vengeance, for the Olympian gods were supposed to enter into a compact to change places with a band of strolling players, headed by Thespis, for one solemn twelvemonth, with very diverting if not quite disastrous results for all concerned. Perhaps the perversity of the scheme was a little too previous for the period, or the good people of 1871 were not yet educated up to the peculiarity of Gilbert's satirical humour. Anyhow, the piece only ran about a month, and then was heard of no more, except that Sullivan used most of the characteristic music in his later operas, especially in "The Pirates of Penzance." But as the score was never published, although the book of the play was well circulated, it is impossible to know which numbers were utilised—always to advantage, of course. In the libretto, however, Gilbert manifested his own methods, somewhat drawn out in the length of the dialogue and also the many songs, with many happy suggestions of coming operatic events. One dancing chorus was used almost in its entirety in the "Pirates"—"Climbing over rocky mountains," etc. Mercury—acted, one can understand, by the then youthful Nelly Farren, with great vivacity, had a song of six long verses, of which I give one:

Then Cupid, the rascal, forgetting his trade is
To make men and women impartially smart,
Will now only shoot at pretty young ladies
And never take aim at a bachelor's heart.

The results of this freak—or whatever you term it—
 Should cover the wicked young scamp with disgrace,
 While every young man is as shy as a hermit,
 Young ladies are popping all over the place.

Perhaps, however, Mercury's best song was "The Celestial Drudge," and, remembering Nelly Farren so well from the year 1875, when I saw her in "Toole at Sea," and "Tottles" and everything else she played right to the end of her career, I can quite imagine the chic she would exhibit in its rendition. The words of this effusion, which is quite up to date, are as follows :

Oh, I'm the celestial drudge,
 From morning to night I must stop at it.
 On errands all day I must trudge,
 And stick to my work till I drop at it.
 In summer I get up at one
 (As a good-natured donkey I'm ranked for it),
 Then I go and I light up the sun,
 And Phoebus Apollo gets thanked for it!

Well, well, it's the way of the world,
 And will be all through its futurity;
 Though noodles are baroned and earled,
 There's nothing for clever obscurity.

I'm the slave of the gods, neck and heels,
 And I'm bound to obey, though I rate at 'em;
 And I not only order their meals,
 But I cook 'em, and serve 'em, and wait at 'em.
 Then I make all their nectar—I do—
 (Which a terrible liquor to rack us is),
 And whenever I mix them a brew,
 Why, all the thanksgivings are Bacchus's.

Then reading and writing I teach,
 And spelling-books many I've edited!
 And for bringing those arts within reach
 That donkey Minerva gets credited!
 Then I scrape all the stars with a knife,
 And plate-powder the moon on the days for it,
 And I hear all the world and his wife
 Awarding Diana the praise for it.

I don't think that Lemprière would credit all this.

The other principal parts were in the hands of J. L. Toole, then steering on to the height of his fame, J. G. Taylor, Robert Soutar, the husband of Nelly Farren, and John Hollingshead's, right-hand man for quite forty years, Mdlle. Clary, who must have made a brilliant Sparkeion, Constance Loseby, and Annie Tremaine—all with names, to make greater. Toole, who was always better at patter than melody, had one very good ditty truly Gilbertian about the "North South East West Diddlesex Railway." Frederic Sullivan, Sir Arthur's brother, was also in the cast. Sparkeion's song is quite a forerunner of Gilbert at his easiest :

Little maid of Arcadee
 Sat on Cousin Robin's knee,
 Thought in form and face and limb
 Nobody could rival him.
 He was brave and she was fair.
 Truth, they made a happy pair.
 Happy little maiden, she—
 Happy maid of Arcadee.

Moments fled, as moments will,
 Happily enough, until,
 After say a month or two,
 Robin did as Robins do.
 Weary of his lover's play,
 Jilted her and ran away.
 Wretched little maiden, she—
 Wretched maid of Arcadee !

To her little home she crept,
 There she sat her down and wept,
 Maiden wept as maidens will,
 Grew so thin and pale, until
 Cousin Richard came to woo !
 Then again the roses grew !
 Happy little maiden, she—
 Happy maid of Arcadee.

When the change over of the mortals and immortals takes place by agreement between Jupiter (John Maclean) and Thespis, Toole in the latter character sings :

While mighty Jove goes down below
 With all the other deities,
 I fill his place and wear his "clo";
 The very part for me it is.
 To mother earth to make a track
 They all are spurred and booted, too,
 And you will rend till they come back
 The parts you best are suited to.

Here's a pretty tale for future Iliads and Odyssies.
 Mortals are about to personate the gods and goddesses,
 Now to set the world in order we will work in unity,
 Jupiter's perplexity is Thespis's opportunity.

This, of course, is the gist of the story, and a very fine mess the Thespians, as may be imagined, made of matters in Olympus, and naturally they are all very glad when the gods come back and take up their celestial duties again.

The Divinities have also failed in their mission down below, and, finding that the Thespians have defied all Olympian precedent and made new laws and regulations, curse Thespis and his comedians to an everlasting tragic doom. Jupiter sings:

Away to earth, contemptible comedians,
 And hear our curse before we set you free;
 You shall be all eminent tragedians
 Whom no one ever goes to see.

Strange to say, John Hollingshead, who produced the play, says very little about "Thespis" in either of his books about the Gaiety theatre, but in his *My Life-Time*, he writes: "The Christmas piece of 1871 was chiefly remarkable for one thing: it brought Mr. W. S. Gilbert and Mr. Arthur Sullivan together for the first time in a two-act operatic extravaganza called 'Thespis.' Musically it suffered a little, owing to the two chief parts being necessarily represented by Mr. Toole and Miss Farren; but it had Miss Loseby, Miss Tremaine, Mdlle. Clary (who remained after the French Company left), Mr. Wood, Mr. Sullivan (Arthur's brother), and other vocalists, with a trained

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chorus and the Payne family as pantomimists." Though an elaborate two-act piece, it was not offered to the public alone. It was preceded by Byron's "Dearer than Life." In his *Gaiety Chronicles* Hollingshead adds to this statement: "The union of Gilbert and Sullivan has produced so much for the delight of the public and the honour and profit of the writer and musician that 'Thespis' has an interest above and beyond its intrinsic merits." The criticisms were far from being favourable, but the most interesting appeared in the *Standard*, and may have been written by the late A. E. T. Watson. It is almost prophetic. "There is no theatre in London where the kind of entertainment provided is more in accordance with the characteristic title of the house than at the Gaiety. . . . Even at this season of the year the able director, Mr. John Hollingshead contrives to preserve a speciality for his theatre. . . . He has judiciously called on Mr. W. S. Gilbert to furnish him with an original opera-extravaganza, and entrusted its musical setting to Mr. Arthur Sullivan. From the association of these two names the most pleasing result has for some weeks past been anticipated, which the success of last evening fully justified. It was with an operatic extravaganza by Mr. W. S. Gilbert that, just three years ago, the Gaiety Theatre opened its doors to the public and inaugurated a new régime in theatrical management which has borne good fruit. Independent, therefore, of his talents as a clever writer, delightful versifier and humorist, Mr. W. S. Gilbert has had the advantage of acquainting himself with the tastes of the bulk of the Gaiety supporters, and of shaping his piece to suit the character of the house. . . . We are not aware that Dr. Arthur Sullivan has previously written anything for the Gaiety, but by his musical setting of 'Box and Cox' and by his opera 'Contrabandista' he has shown how well suited are his talents for illustrating subjects demanding a fanciful conception, melodious strain, and humorous expression, together with skill in orchestral colouring and able musicianship. Mr. Gilbert in 'Thespis' has happily provided the composer with everything he

could desire, mastering the character of opera-extravaganza, which precludes the exercise of the highest flights of genius of which a musician is capable and sets a limit to the exercise of his talents. The composer in return has wedded Mr. Gilbert's verses to some exquisite music, has pleasingly coloured his scenes, and given a character to some of his mythological personages which relieves them from the complaint, too often urged against such, of being mere puppets—unsympathising creatures of a poet's fancy. Of course, Mr. Gilbert never once intends to be serious throughout the operetta, for he carries his extravagances to the utmost limits allowed a purveyor of absurdities, but a clever composer rarely fails in finding occasions for the introduction of the pathetic, and Mr. Arthur Sullivan has been very happy in infusing a certain amount of sentiment into several of the characters, which creates for them an interest little imagined by those who merely peruse the incidents of the plot. Perhaps the clever author of 'Thespis; or The Gods Grown Old,' has revealed to his able collaborateur the allegory which lies concealed in his story, and so has been enabled to inspire his muse to a higher flight than it would appear to the uninitiated to justify." The other piece referred to was Gilbert's "Robert the Devil" burlesque, done at the Gaiety opening night, December 21, 1868.

As Gilbert was more or less pledged to continue his collaboration with Frederick Clay, and was even then busy writing "Happy Arcadia" for the German Reeds, and very probably "Princess Toto" to be done later at the Strand Theatre, it was not until 1875 that Gilbert and Sullivan really began their life-long partnership, when they were concerned together in the composition of the world famous "Trial by Jury."

CHAPTER II

D'Oyly Carte—The Royalty Theatre—Selina Dolaro and Nelly Bromley—"Trial by Jury"—Origin and Production of this famous Dramatic Cantata—Frederic Sullivan and W. S. Penley—"Princess Toto" at the Strand and Opera Comique Theatres.

SEVERAL tales have been told about the inception and production of "Trial by Jury"—not many of them being right. When the Dramatic Cantata, as the work was labelled on the bills, was first produced at the Royalty Theatre on March 25, 1875, it was such a success, and created such a sensation of joy amongst music-loving playgoers, that the wildest stories were invented and circulated as to its origin by the gossips in the Press, the pit, and the stalls. The management, meanwhile, keeping a discreet silence, public curiosity was stimulated to such an extent that the little house in Dean Street, Soho—which was often referred to as the Soho Theatre—was crowded every night, not so much on account of seeing Selina Dolaro in "La Perichole," which was the chief piece, but to see Gilbert and Sullivan's whimsical novelty, with the beautiful Nelly Bromley in the leading part, though she did not play the jilted Plaintiff very long.

In January, 1875, the lessee of the Royalty Theatre was Miss Henrietta Hodson (Mrs. Labouchere), and the manager was Richard D'Oyly Carte, when the entertainment consisted of "Awaking," by Campbell Clark, and Offenbach's "La Perichole," with Selina Dolaro in the title rôle, supported by Messrs Walter Fisher, Fred Sullivan, C. Kelleher, C. Campbell, and Miss Linda Verner, and also Mr. W. S. Penley as a member of the chorus. In

the programme there was an announcement to this effect : " In preparation, a New Comic Opera composed expressly for this Theatre by Mr. Arthur Sullivan, in which Madame Dolaro and Miss Nelly Bromley will appear." A little later the bill was altered, and the announcement was that the comic opera was written by " W. C. Gilbert," etc., and only Nelly Bromley's name was printed to take part therein. As can easily be imagined, this wrong initial in his name brought W. S. G. down to the theatre full tilt to know the reason why, and so on ! The first piece was changed to " A Good Night's Rest," by Mrs. Charles Gore, a very old farce dating back to 1839, when it was first given at the Strand Theatre. It is interesting to note that this Mrs. Charles Gore was in her day a very famous writer of novels of " fashionable life " ; she also won the five hundred pounds prize which Benjamin Webster offered for the best modern comedy, as the critics were declaring that the stock authors were written out. This prize play—the only possible one out of over a hundred sent in—was called " Quid Pro Quo," and was produced with a magnificent cast at the Haymarket Theatre, June 18, 1844. Unfortunately it was a ghastly failure. Another item in the Royalty bill with " La Perichole " was " Cryptoconchoidsyphonostomata," by Charles Collette, with himself as Plantaganet Smith. Then on the eventful night of March 25, 1875, came the important production after " La Perichole " of the long-promised " Trial by Jury." And here is the original cast from the first night's programme :

The Learned Judge.....	Mr. Frederic Sullivan
Counsel for Plaintiff	Mr. Hollingsworth
The Defendant.....	Mr. Walter H. Fisher
Foreman of the Jury	Mr. C. Campbell
Usher.....	Mr. C. Kelleher
Associate	Mr. R. B. Pepper
First Bridesmaid	Miss Linda Verner
The Plaintiff.....	Miss Nelly Bromley
	(Her first appearance this Season)

March 25/75

First Night

1875



Manager M^r. R. D'Orly CARTE.

CHIEF OF ORCHESTRA M^r. SIMMONDS-

ROYALTY THEATRE.

Dean Street,

Soho.

Licensed by the Lord Chamberlain

to Miss Henrietta Hodson.

Directress



Miss Selina Dolato.





To conclude with a novel & entirely original Dramatic Cantata,
 entitled

TRIAL BY JURY.

Music by ARTHUR SULLIVAN.
 The Book by W. S. GILBERT.

CHARACTERS.

The Learned Judge ... Mr. FREDERIC SULLIVAN
 Counsel for the Plaintiff, Mr. HOLLINGSWORTH
 The Defendant ... Mr. WALTER H. FISHER
 Foreman of Jury ... Mr. C. CAMPBELL
 Usher ... Mr. C. KELLEHER
 Associate ... Mr. B. B. PEPPER
 The Plaintiff ... MISS NELLY BROMLEY
 (Her first appearance this Season)
 Bridesmaids: Mesdames VERNER, AMY CLIFFORD,
 VILLIERS LASSALLE, DURRANT,
 PALMER, JULIA BEVERLEY, LEE, ETC.
 Gentlemen of the Jury,
 Messrs. BRADSHAW, HUSK, ETC.

Scene . . . The Court of Exchequer.

Chef-d'Orchestra ... Mr. SIMMONDS.

Prices of Admission: Private Boxes, £2 2s. and £3 3s.
 Stalls, 7s. 6d. Dress Circle, 5s.
 Upper Boxes, 3s. Pit, 2s. Gallery, 1s.

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 Under the management of Mr. H. DODSWORTH.

The success of the piece, on account of its absolute novelty and freshness, was instantaneous, and the cantata attracted crowds right up to the spring of 1876, being retained as an after-piece, though the chief item was changed from time to time. The "Chef-d'Orchestre," by the way, was Mr. Simmonds, who was the father of Selina Dolaro. In a month's time, for reasons unexplained—except that it was darkly hinted that little, pretty, fiery Selina Dolaro objected to big, beautiful Nelly Bromley—Nelly Bromley gave place to Linda Verner, who was Selina Dolaro's particular friend, at any rate for the moment, and she sang the character of the Plaintiff until "Trial by Jury" finished its Royalty run. When this change was made Mr. W. S. Penley, who had been one of the Jury and was in the chorus, was given the part of the Second Notary in "La Perichole" at the same time that Mr. C. Husk went from the chorus to be Foreman of the Jury, Mr. E. Connell, Usher, and Mr. T. Healey, Associate, who presently gave way to Mr. Cairns, while Mr. W. H. Fisher had left the theatre and Mr. W. Courtney was the defendant.

On June 5 yet another shuffling of the casts occurred, when "La Fille de Madame Angot" replaced "La Perichole," and Cornelia D'Anka played Mdlle. Lange to the Clairette Angot of Pauline Rita. This version was prepared by Frank Desprez, who acted as secretary to D'Oyly Carte, who was no longer advertised as manager of the theatre, although he was interested in it. On this night W. S. Penley took up the part of the Foreman of the Jury in Gilbert and Sullivan's work for the first time, and incidentally made an immediate hit with his impersonation, and the delivery, after consulting with the Jury, of the first line :

We've but one word, my lord, and that is—Rapture!

and the four other short lines. When Penley, as the Foreman, chanted :

Just like a father
I wished to be

and kissed the Plaintiff in a hesitating, lingering way, the house simply roared at his comic gesture, his comic delivery, and his comic face. That was practically the beginning of W. S. Penley, although he had commenced at the Court Theatre at the enormous salary of thirteen shillings a week, and after went to the Holborn and Opera Comique Theatres in the chorus. But Penley was born to be a star, and to divert us with Lay Brother Pelican in "Falka," the Reverend Robert Spalding in "The Private Secretary," Charley's Aunt in "Charley's Aunt," and many other droll impersonations in the later years. As most writers have implied that Penley played the Foreman of the Jury on the first night and onwards, I have purposely given the exact details of his appearance. It was when Penley was still in the chorus at the Royalty that I first met him, and we were close friends until his lamented death in November, 1912.

And now the truth about the inception of "Trial by Jury" may be appropriately told. When W. S. Gilbert was on the regular staff of *Fun*, writing under the pseudonym of "Bab," he provided and illustrated the first version of this breach-of-promise case burlesque for Tom Hood, who had succeeded Henry J. Byron in the editorial chair, and in the pages of *Fun* it was accordingly printed. On the recommendation of a friend Gilbert elaborated the work and showed it to Carl Rosa, who came to the conclusion that he would set the piece to music himself, with a view to his wife, Madame Parepa-Rosa, appearing in the leading part. Unfortunately, before matters came to a climax Madame Parepa-Rosa died, so that all the arrangements for the production were mutually cancelled, and Gilbert had the manuscript restored to him. Seeking for a suitable collaborator, Gilbert one evening happened to visit the Royalty, where D'Oyly Carte was installed as manager. In the course of conversation Carte suggested to Gilbert that he should write a light little one-act trifle as a curtain-raiser to strengthen the bill, and that Sullivan should be invited to compose the music. Gilbert at once fell in with the proposal, and

remembering the play he had only recently had returned by Carl Rosa, told Carte that he thought he could let him have the very thing, and explained that the main idea of the piece he had in mind was a breach of promise case, introducing judge, jury, counsel, plaintiff, and defendant, with all the paraphernalia of a real court of justice. Carte was delighted, and when he had read the manuscript he sent Gilbert off to see Sullivan on the matter at once.

“It was a very cold morning,” Sir Arthur Sullivan told his biographer, Mr. Arthur Lawrence, “with the snow falling heavily, that Gilbert came round to my place clad in a heavy fur coat. He had called to read out to me the MS. of ‘Trial by Jury.’ He read it through, as it seemed to me, in a perturbed sort of way, with a gradual crescendo of indignation, in the manner of a man considerably disappointed with what he had written. As soon as he had come to the last word he closed up the manuscript violently, apparently unconscious of the fact that he had achieved his purpose as far as I was concerned, inasmuch as I was screaming with laughter the whole time.” Sir Arthur composed the music, and all the rehearsals were completed within the space of a few weeks, and the piece was produced, as we know, to unbounded applause. And when one considers the quality and humour of the work, how could it have been otherwise? The parody had so many touches of reality that it was sure to appeal to all lovers of fun and laughter and jingling melody. The Judge’s explanatory ditty is one of the most joyous comic songs in the language :

· When I, good friends, was called to the Bar,
 I’d an appetite fresh and hearty,
 But I was, as most young barristers are,
 An impecunious party.
 I’d a swallow-tail coat of a beautiful blue,
 A brief which I bought of a booby—
 A couple of shirts and a collar or two,
 And a ring that looked like a ruby.

But perhaps the sting of the satire of breach of promises

of those days, and perhaps generally, is contained in the Usher's solo and chorus :

USHER :

Now, Jurymen, hear my advice—
 All kinds of vulgar prejudice
 I pray you set aside :
 With stern judicial frame of mind,
 From bias free of every kind,
 This trial must be tried.

CHORUS :

From bias free of every kind,
 This trial must be tried.

USHER :

Oh, listen to the plaintiff's case,
 Observe the features of her face—
 The broken-hearted bride.
 Condole with her distress of mind :
 From bias free of every kind,
 This trial must be tried.

CHORUS.

USHER :

And when amid the plaintiff's shrieks
 The ruffianly defendant speaks—
 Upon the other side ;
 What *he* may say you needn't mind—
 From bias free of every kind,
 This trial must be tried.

The Lord Chief Justice, Sir Alexander Cockburn, who was a friend of Arthur Sullivan, went to see " Trial by Jury " and enjoyed the performance very much, but did not altogether approve of the action of the piece because it was calculated to " bring the Bench into contempt," and he would not go again for fear he should seem to encourage it. But many other legal luminaries had no such compunction.

The popularity of " Trial by Jury " was so great that the piece and the company were frequently called upon to add to the attractions of benefit performances at different theatres during 1875, including the Gaiety, of

course. Emily Soldene tells us in her *Musical Recollections* that on the occasion of her benefit at the Park Theatre, Camden Town, where she had been playing "Geneviève de Brabant" and "Chilperic" in the winter of 1875, "Trial by Jury" was sent up from the Royalty. Rose Stella sang the Plaintiff (originally played by Miss Nelly Bromley), Fred Sullivan was the Judge, and Mr. Penley the Foreman of the Jury. The programme at the Royalty, with D'Oyly Carte and George Dolby—George Dolby, who had been manager for Charles Dickens throughout his English and American Reading Tours—as managers, was entirely changed in January, 1876, and "Trial by Jury" was transferred, by arrangement with Charles Morton, to the Opera Comique, where it was seen from January 10, with Miss Emily Soldene and Miss Kate Santley acting in "Madame L'Archiduc" for some considerable time with Mr. Frederic Sullivan, Mr. Knight Aston, and Mr. W. S. Penley in the chief male parts, and Miss Clara Vesey, who was Miss Soldene's sister, as the Plaintiff in the "Trial." And this fascinating little musical play held its own, with various small changes in the cast, with "Geneviève de Brabant," and then with "La Fille de Madame Angot" (H. B. Farnie's version), until the end of April. But even this was not the end of the adventures of "Trial by Jury," for we find it over the way at the old Strand Theatre in March, 1877, with Miss Lottie Venne as the Plaintiff, M. Claude Marius as the Defendant, Mr. J. G. Taylor the Judge, Mr. C. Parry Counsel for the Plaintiff, Mr. Harry Cox the Usher, and Mr. W. S. Penley as the Foreman of the Jury. In due course "Trial by Jury" grew to be a perennial, and as the years passed was constantly being requisitioned for benefit and other matinées, as we shall from time to time discover. It may be noted that Mr. Penley had been especially selected by Mr. Gilbert to play Zapeter in "Princess Toto," which he wrote, in conjunction with Mr. Frederick Clay as the composer, for Miss Kate Santley. This was presented at the Strand Theatre (after a trial trip at the Theatre Royal, Nottingham, in the previous

July) October 2, 1876. Others in the cast were Messrs. Harry Cox, J. G. Taylor, and Miss Lottie Venne, with Miss Santley as the changeable Toto.

When Mr. D'Oyly Carte built his new Savoy Theatre and opened it with the transferred "Patience" on October 10, 1881, John Hollingshead, being under contract to revive "Princess Toto," opened the Opera Comique with Messrs. Gilbert and Clay's three-act comic opera on the 15th. In the piece, which lasted till December 17, appeared Messrs. Richard Temple, Robert Brough, George Temple, G. Loredan; Alfred Bishop, Misses Annette Albu, Annie Poole, and E. Vane. This revival cost John Hollingshead £7,000. As to other revivals of "Trial by Jury"—Hollingshead wanted to do it with "Princess Toto," but D'Oyly Carte said "No"—they will be dealt with as they occur.

There is no doubt that "Princess Toto" was written by Mr. Gilbert before the production of "Trial by Jury," and of course before "The Sorcerer," although the story upon which the latter was founded appeared in the Christmas number of the *Graphic* for 1876. As is well known, most of Gilbert's plays were based upon stories he had contributed to different annuals or journals, or to his *Bab Ballads*, the majority of which were purposely written for *Fun*; but I have been unable to trace the origin of "Princess Toto." In designing this Gilbert was evidently feeling his way, and was not altogether pleased with the Press criticisms. E. L. Blanchard described it as being "ambitiously comic and not funny." Personally, when I saw it in 1881, when it was revived at the Opera Comique, I thought it delightfully droll, though neither the dialogue nor the lyrics were as brilliant as the succeeding Savoy operas. It is interesting to read what Mr. W. Beatty Kingston said of the 1881 production. In parenthesis he wrote—*Theatre Magazine*, November, 1881—"I may here observe that when I returned to England three years ago, having hitherto been absent from London since the year 1857, nothing surprised me more agreeably than the improvement effected in the quality of English theatrical

chorus-singing during the period of my residence abroad. . . . The 'Princess Toto' is in every respect a meritorious work. The libretto teems with those delightful incongruities of which Mr. Gilbert may be said to possess the intellectual monopoly—impossibilities cunningly made to seem possible by the art of their inventor, and so ingeniously linked together that they appear to constitute a coherent entirety. Perhaps the chief charm of all the quaint personages, children of Mr. Gilbert's fertile fancy, whom he has at different times made known to us, is a certain air of homely and simple consistency that pervades their most extravagant sayings and doings. They convey the impression that if they are a little odd and eccentric it is really because they cannot help it. Their absurdities are so spontaneous and naïve that it is quite out of the question to suppose them conscious, even when most ridiculous, of differing in any essential respect from other people. They are, moreover, always funny and never tiresome. Their nonsense, like that of Shakespeare's Fools, is frequently flavoured with delicate shrewdness; their unsettled brains, now and anon, emit brilliant flashes of satire and sagacity."

Mr. Beatty Kingston held a high position as a musical and dramatic critic, and was special foreign correspondent of the *Daily Telegraph* for many years. I have given Mr. Kingston's remarks in full because they apply most aptly to all W. S. Gilbert's literary and mental phantasmagoria as exhibited and exploited in his lyrical comedies, before and after the first real comic opera was penned by this disciple of Aristophanes. All the same, we shall find that Mr. Kingston somewhat altered his opinions, and varied his praise of Gilbert's work from time to time,

CHAPTER III

Mr. and Mrs. D'Oyly Carte—The Comedy Opera Company—
The Opera Comique Theatre—"The Sorcerer."

IN a letter from the late Mrs. D'Oyly Carte in response to an enquiry that lady wrote: "The Comedy Opera Company was entirely Mr. Carte's idea, and his own creation. He was manager at the Royalty at the time of the original production of 'Trial by Jury,' and after that piece he always had the idea of getting Mr. Gilbert and Sir Arthur Sullivan to write a larger work together; but it was a long time before he could get this arranged and before they were both ready and able to undertake it, and then a theatre had to be found, and the money got together to start it. The Comedy Opera Company came to an end after the production of 'Pinafore.'"

Richard D'Oyly Carte, who was to all intents and purposes the originator and father of the Savoy Opera, was, like Sir W. S. Gilbert and Sir Arthur Sullivan, a Londoner born, having first seen the light of day in Soho in 1844. His father, an excellent flautist, was for some considerable time a partner in an important firm of musical instrument makers which is still continued under the style of Rudall, Carte & Co. His father fought at Waterloo in the Blues; his mother was a daughter of one of the clerical staff of the Chapel Royal, Savoy. After passing through University College School, Carte matriculated at London University, and then entered his father's business and turned his talents to the writing of songs and operettas. His first effort was "Dr. Ambrosias—his Secret," produced at St. George's Hall, August 8, 1868,

with considerable approval. This was followed by "Marie," an operetta presented at the Opera Comique in August, 1871, and "Happy Hampstead," written under the pen-name of Mark Lynne, to the libretto of Frank Desprez and put on the Royalty stage, while he was still associated with the theatre, by Miss Kate Santley, in January, 1877. However, not finding sufficient scope for his ambitions, he soon launched out on his own account, and became a musical and dramatic agent, with offices in Craig's Court, Strand. Mr. Carte had a striking personality. What he did was extraordinary enough; but it was overshadowed by what he was. There was something Napoleonic about D'Oyly Carte—not the conventional Napoleon of uncertain fiction, but the real Napoleon Bonaparte. He was a very clever musician, and had he chosen to follow up the Thespian stage as his profession he would have become a light comedian of the Wyndham type, or an entrepreneur in the manner of Sir Herbert Tree. But his object was to achieve financial success through his great artistic ambition and desires, and so he became a theatrical manager, and he was one of the most remarkable men who ever launched upon this stormy sea of desperate and alluring adventure.

A friend who knew him intimately, and, indeed, worked for him for many years—the late Frank Desprez—said that few men who came in contact with D'Oyly Carte in the earlier part of his career could fathom the depths of his character. To the young men at Romano's in the Strand, the popular professional restaurant for many long years, to the artists who came to consult him at his dramatic and musical agency in Craig's Court, he went for a genial *bon vivant*, a "jolly good fellow," whose only object was to pass life pleasantly. This was one of the secrets of his success. The position of a dramatic and musical agent has many advantages, and Mr. D'Oyly Carte profited by them all. He was "in the know" about projected enterprises, while many others originated in his own fertile brain. Among his

first bits of business was the directing of the farewell performances in this country of Signor Mario ; and a later exploit was the planning of a tour in the provinces with a repertory of comic opera, and with no less than three prima donnas—Madame Selina Dolaro, Miss Bessie Sudlow (who later became Mrs. Michael Gunn), and Miss Pattie Laverne. A steamer was chartered to carry the troupe across to Ireland. Rehearsals took place on deck during the transit, and the vessel entered Queenstown with the broad flag of D'OYLY CARTE'S OPERA COMPANY flying gaily at the fore. It was while on this voyage that he made the acquaintance of Mr. Michael Gunn, who afterwards became, and was for many years, his partner in several theatrical speculations. Even in those promising and experimental days Carte always impressed his intimates by a certain hard yet humorous irony. He had the Napoleonic habit of regarding men and women as subjects to be *exploités*, but in one important respect he was far more human than Napoleon. He was capable of warm affection, and he never threw away his tools—as Bonaparte did—when they were worn out. Many a pensioned old servant, many a secretly assisted dependant, had cause to bless D'Oyly Carte's generosity, which was as delicately administered as it was carefully weighed and considered. Under his government every detail, down to the minutest, had to be submitted to his decision—and his decision was almost invariably logical and right. His tendency to over-centralisation was, however, met and counteracted by the co-operation of the second Mrs. Carte (Miss Helen Lenoir), whom he married in 1888, his first wife having passed away three years previously. For the second Mrs. Carte was one of the most remarkable business women in England. Sweet, gentle, and sympathetic in manner, *petite* and apparently delicate in physique, Mrs. Carte possessed one of those steel-and-indiarubber brains and constitutions which nothing seemed to fatigue, a decision and resolution which were always at her disposal, and an extraordinary amount of self-command. Her tact was marvellous and her

diplomacy acute and resourceful. Add to this an intense love of work for its own sake, and it is easy to understand the immense value of the alliance between the two individualities and intellects.

Mrs. Carte was a daughter of George Cowper Black, Procurator Fiscal for Wigtownshire, who was a nephew of Sir George Cowper, who was on the Duke of Wellington's staff throughout the Peninsular War, and subsequently held the position of Chief Equerry to the Duchess of Kent, mother of Queen Victoria. Miss Helen Black received a good if severe education in her Presbyterian home, and when she entered at the London University she quickly proved a surprising capacity for taking pains, and passed the exacting examination with flying honours—honours equivalent to the B.A. of those times. After a considerable period devoted to educational and coaching pursuits, Miss Black determined to seek for greater freedom, and so her thoughts turned towards the stage. With a view to preparing herself for her new career she took lessons in singing, dancing, and elocution, one of her most serviceable tutors being Mr. George Brad Coe, the stage manager of the Haymarket Theatre under several famous lessees, starting with John Baldwin Buckstone. She commenced acting in a company of which Charles Wyndham was one of the members, and then, for a short while, she appeared under the management of Mr. Michael Gunn in Dublin. Then it was that she first met Mr. Carte, who offered her an engagement in his recently opened offices in Craig's Court, London. Although she started in a quite subordinate position, Mr. Carte quickly discovered that Miss Helen Lenoir—the name Miss Black had assumed when she went on the stage—was a young lady of uncommon attainments, and very soon her talents for business details secured for her an increasing measure of confidence. Among those who were her associates in the office in Craig's Court were Mr. Frank Desprez, who acted as a sort of secretarial and literary assistant to Mr. Carte—he afterwards became editor of the then great

theatrical paper, *The Era*, under the proprietorship of Mr. Edward Ledger—and Mr. George Edwardes, who was a nephew of Michael Gunn, and afterwards the successful manager of the Gaiety, Daly's, and other theatres. Mr. Edwardes at the time of Mrs. Carte's death in 1913 was full of tender memories of their past acquaintanceship. "A more wonderful woman it has not been my lot to know," he said. "It was my privilege to work with her under D'Oyly Carte for quite a considerable time, and I never ceased to marvel at her extraordinary energy, her inexhaustible activity. She laboured day and night. The whole foundations of the Savoy business rested upon her. She settled the tours, engaged the artists, did, in fact, everything short of producing. And if any trouble arose it was Helen Lenoir, or, as she subsequently became, Mrs. Carte, who put it right. You could not be with her a minute without feeling the extraordinary magnetism of her presence. Everybody loved her—Sullivan, Gilbert, Cellier, myself, the entire staff of the theatre. Not a question, however important or unimportant, but she was asked to give her opinion about it. She was the most lovable and the sweetest woman that ever existed, but in the end I cannot but think she sacrificed herself to her insatiable appetite for work. Her own wants were of the simplest, the most modest description. It was upon others, not herself, that she lavished her money, with a generosity that never stopped to enquire too curiously into the merits of the case."

It was when D'Oyly Carte formed the Comedy Opera Company to produce "The Sorcerer" that Miss Lenoir's abilities were called upon to develop their strenuous activity.

D'Oyly Carte, while still carrying on his agency, undertook the management of several seasons of light opera, chiefly adapted from the French, at various London theatres. And in due course he became manager for Madame Selina Dolaro, and later for Miss Kate Santley, at the Royalty, as already stated. With

intuitive penetration he had long cherished the idea of a Gilbert and Sullivan combination, and so brought about the collaboration which resulted in the "Trial by Jury" experiment. The success of this happy duet foreshadowed the great triumvirate for which D'Oyly Carte planned and schemed. The gold-mine had been discovered; the thing now was how to work it. It must not therefore be forgotten that however much was due to the genius of Gilbert and Sullivan, it was largely owing to the untiring energy and enterprise of D'Oyly Carte that the unprecedented popularity and financial success—as well as artistic—of the operas were eventually achieved.

And so in the autumn of 1876 he secured the assistance of several financial friends who were also interested in music and the drama, and formed the Comedy Opera Company, Limited. This business company consisted of many well-known music publishers and others, with Mr. D'Oyly Carte at the head as managing director, and W. S. Gilbert and Arthur S. Sullivan were "approached" in regard to providing the piece for the starting of the campaign, with the result that "The Sorcerer" was secured for the opening programme.

CHAPTER IV

The Comedy Opera Company and the first Production of "The Sorcerer"—Selecting the Company—"Dora's Dream" and "The Spectre Knight"—Alfred Cellier appointed Conductor.

THE Comedy Opera Company having been duly registered and established, and the piece chosen, the selection of the vocalists, who must necessarily be actors as well, was the next task—a task that was not to be lightly undertaken or prematurely achieved. The story of "The Sorcerer" had, by the way, already been contributed to the Christmas number of the *Graphic* of 1876, and was illustrated by Gilbert under his usual signature of "Bab." The original scheme introduces the Rev. Stanley Gay, the village curate, who commissions Messrs. Baylis and Culpepper, Magicians, Sorcerers, Astrologers, and Professors of the Black Art, of St. Martin's Lane, London, to supply him with some of their advertised "Love-Philtre." Baylis, the head of the firm, had sold himself to the devil at a very early age, and become remarkably proficient in all kinds of enchantment. Culpepper had been his apprentice, and, having also acquired considerable skill as a necromancer, was taken into partnership by the genial old magician, who from the first had taken a liking to the frank, fair-haired boy.

Although the opera can easily be traced to this Christmas number tale, Gilbert shows great skill in converting the narrative into dramatic form. The curate buys a nine-gallon cask of Potent Oxy-Hydrogen Love-at-First-Sight Philtre, and distributes the potion, with embarrassing consequences, including the loss of his own sweetheart, who throws him over for his Bishop, and

causes the whole village to turn topsy-turvy, to the amazement of the respectable folk who are not affected. There was also a piece of prose in *Fun*, which has never been reprinted, called "Our Own Pantomime, Harlequin Wilkinson; or, The Fairy Pew-opener of the Vicar of Pendleton-cum-Turnip-Top," which also was drawn upon for "The Sorcerer" as well as for "Trial by Jury."

After many excursions among the theatrical agencies and interviews with numberless players, the cast was at last completed. Mrs. Howard Paul, who was travelling about the country with her own entertainment company, was specially engaged by D'Oyly Carte to play Lady Sangazure. Rutland Barrington, who had had some slight stage experience under Mr. Henry Neville at the Olympic Theatre in "Lady Clancarty," "The Ticket of Leave Man," and "The Two Orphans," was a member of Mrs. Paul's company, and Mrs. Paul kindly stipulated that if she signed the agreement Barrington was also to be found a part—and this was the beginning of his happy London career. George Bentham came from the Covent Garden Opera, and Richard Temple, who was a most alert actor, had played a great deal in *opera bouffe* and Balfe ballad-opera in the country. George Grossmith, like his father, was purely an entertainer at the piano; he used to travel the country with his Drawing Room Entertainment (they were always called Drawing Room Entertainments), "Piano and I," and it was at a private house that Arthur Sullivan first heard him sing. Arthur Cecil had already mentioned him to his friend the composer. It happened in this way. Sullivan and Cecil were both writing letters at the Beefsteak Club when the former said, "I can't find a fellow for the Magician in this opera." Arthur Cecil said, "I wonder if Grossmith——" Before the sentence was completed, Arthur Sullivan said, "The very man," and the next morning Grossmith received the following letter: "Beefsteak Club, King William Street, W.C. Tuesday Night." (This would be some time in August, 1877.) "Dear Mr. Grossmith,—Are you inclined to go on the stage for a time? There

is a part in the new piece I am doing with Gilbert which I think you would play admirably. I can't find a good man for it. Let me have a line, or come to 9 Albert Mansions to-morrow after 4 or Thursday before 2.30."

As George Grossmith himself related the incident in *A Society Clown*, we may as well read what he said. "The great compliment which I considered the letter conveyed filled me with more delight than I could express. . . . Arthur Sullivan had only heard me sing once, after a dinner-party, and it was evident from this letter I had created some sound impression, hence my extreme delight at his offer. I remember after the said party Sir Arthur (he was then Mr.) kindly asked me back to his rooms with a few other friends, including Alfred Cellier, and Arthur Cecil, to whom I was made indebted for the most valuable hints he had from time to time given me respecting the style of sketch and song, suitable for 'smart' drawing-room work, and who had taken a great interest in me. At Sullivan's that evening we all sang, played, and chatted till an early hour in the morning; and I, as a comparatively 'new' man, was 'especially drawn.'"

George Grossmith, the elder, to whose advice the son tells us he always listened with respect, told the coming Savoyard, or rather, Opera Comiquist, that he did not think his voice was good enough for the stage, so G. G. went off to consult Sullivan, and Sullivan struck D, fourth line in treble clef, and told him to "sing out as loud as you can." He did so, and Sullivan looked up with a humorous expression on his face—"even his eye-glass seemed to smile"—and he simply said "Beautiful." Sullivan then sang "My name is John Wellington Wells," and suggested, "You can do that?" He thought he could.

"Very well," said Sir Arthur, "if you can do that you can do the rest."

The next visit was to W. S. Gilbert, to see what the part was like. Gilbert was very kind to him, and seemed glad that Grossmith meditated accepting the engagement.

A few months previously Grossmith had appeared as the Judge in "Trial by Jury" at the Bijou Hall, Bayswater, when the rehearsals were conducted by Gilbert himself, who coached Grossmith for the first time. Gilbert then read the opening speech of John Wellington Wells with reference to the sale of "Penny Curses," etc., and explained that the part of Wells had developed into greater prominence than was at first anticipated. Grossmith felt at once that the part would suit him excellently, but ventured to hint:

"For the part of a Magician I should have thought you required a fine man with a fine voice."

"No," said Gilbert, with a humorous expression, "that is just what we don't want."

Then Grossmith sought an interview with D'Oyly Carte, and after a while asked if he might have a day or two to think it over. The request was granted, apparently, thought Grossmith, to oblige him. "But," explained Grossmith afterwards, "I imagined from his look that D'Oyly Carte also required a day or two to think it over himself."

But all was not plain sailing, for the Comedy Opera Company were all averse from the engagement, and one of the gentlemen wired to Carte, "Whatever you do, don't engage Grossmith." Meanwhile Grossmith was tossed about upon the terrible billows of indecision. He had a certain amount of confidence in his own powers, but wondered what would happen if the piece failed. The Opera Comique itself was looked upon as a very unlucky house—it had had failures already by the dozen—and Grossmith, having cancelled all his provincial engagements, would in that event be thrown on his beam ends. At this crisis he received a charming letter from Mrs. Howard Paul urging him not to miss such a grand opportunity, and so he wrote back to say he had decided to accept the offer, and thereupon on November 5, 1877, Mrs. Paul, Rutland Barrington, and George Grossmith, and a few others, celebrated the event in the back garden of Mrs. Paul's house at Bedford Park with a display of fireworks.

Gilbert, Sullivan and Carte were by now all anxious to have Grossmith in the cast, and although all the directors, who were in the majority, were against them, the latter were defeated.

Still nervous about the future, Grossmith asked Carte to guarantee a month's engagement certain, and this was done, though the salary arranged was three guineas a week less than he wanted.

Then said Grossmith to Carte—and his remarks seem peculiar in these days :

"Look at the risks I am running. If I fail I don't believe the Young Men's Christian Association will ever engage me again, because I have appeared on the stage, and my reputation as a comic singer to religious communities will be lost for ever !"

Carte replied, "Well, I daresay I can make that all right." Then a sudden idea occurred to him. "Come and have some oysters."

"I did!" records Grossmith. "I shall ever regret it! A lunch off oysters and most excellent Steinberg Cabinet infused a liberality into my nature for which I shall never forgive myself. Carte again broached the subject—*after lunch*—of the salary; and in the end I waived the extra three guineas a week. I calculate that, irrespective of all accumulative interest, that lunch cost me up till now" (Grossmith was writing in 1888) "about £1,800." George Grossmith, like his father, was always called "Gee-Gee," and so is his son—"Gee-Gee"!

Here I may pause to say that both Gilbert and Sullivan had resolved that had poor Frederic Sullivan lived he was to have been the chief comedian of their operas, and would, of course, have had all the characters that George Grossmith afterwards enacted with so much humour and ability. But Arthur Sullivan's brother, to whom he was devotedly attached, died after a long illness in the previous January at the early age of thirty-six. As Arthur Lawrence, in his admirable *Life of Sir Arthur Sullivan*, said, Frederic Sullivan's "cleverness as a comedian, and his unflinching good spirits, had made him much liked by all

who knew him, and during his brief career as an actor he had already achieved reputation. Best known to the public for his perfect performance of the Judge in 'Trial by Jury,' he was a skilled musician and an actor of great ability."

It was during the distressing three weeks, mainly occupied by watching by the bedside of his elder brother, that Sullivan wrote the "Lost Chord." Many historians have declared that "Thou Art Passing Hence, My Brother" was the work that Sullivan wrote in these sad circumstances, but that fine piece was finished at Balcarres, Fife, September 21, 1874. Mr. Charles Willeby tells us, in a Monograph of Sullivan, how the "Lost Chord," perhaps one of the most successful of all Sullivan's separate songs, came to be written. One evening, while Sullivan was sitting by his dying brother, when the end was rapidly approaching, the sufferer had for a time sunk into a peaceful sleep, and as his faithful attendant sat waiting and watching it chanced that he took up some verses by the late Adelaide Anne Proctor, with which he had for some time been impressed, and once had tried to set them to music, but without satisfaction to himself. Now in the stillness of the night he read them over again, and almost as he did so conceived their "musical equivalent." A sheet of music-paper was at hand, and he began to write. "Slowly the music grew and took shape, until, becoming absorbed in it, he determined to finish the song, thinking that even if in the cold light of day, it should prove worthless, it would at least have helped to pass the weary hours of watching. So he worked on at it. As he progressed he felt sure that this was what he had sought for and had failed to find on the occasion of his first attempt to set the words. In a short time it was complete, and not long after published and given to the world."

On one occasion Edward Solomon, who was a follower of the Sullivan school, and who might have become almost as great as Sullivan himself if his temperament had been different, very unkindly and irreverently wrote a hornpipe as a counter melody to the "Lost

Chord" which brought a friendly protest from Arthur Sullivan.

"DEAR TEDDY,—I wrote the 'Lost Chord' in sorrow at my brother Fred's death; don't burlesque it."

To return to "The Sorcerer." The principals having been decided upon as well as the chorus, which was mainly selected from pupils of the Royal Academy and private sources—for there had been much trying and testing of voices by Mr. Alfred Cellier for weeks past—the long-expected opera was at last produced at the Opera Comique Theatre, Wych Street, Strand, November 17, 1877.

THE SORCERER.

An Entirely Original Modern Comic Opera.

Written by W. S. Gilbert. Composed by Arthur Sullivan.

Sir Marmaduke Pointdextre (An elderly Baronet).. Mr. Temple
 Alexis (Of the Grenadier Guards—his son) Mr. Bentham
 Dr. Daly (Vicar of Ploverleigh).....Mr. Barrington
 Notary Mr. Clifton
 John Wellington Wells (of J. W. Wells & Co., Family
 Sorcerers) Mr. Grossmith
 Lady Sangazure..(A Lady of Ancient Lineage)..
 Mrs. Howard Paul
 Aline (Her Daughter—betrothed to Alexis) Miss Alice May
 Mrs. Partlett (A Pew-opener) Miss Everard
 Constance (Her Daughter)..... Miss Giulia Warwick

Chorus of Villagers.

Stage Manager..... Mr. Charles Harris
 Musical Director Mr. G. B. Allen

There was one other character who had no lines to deliver but who had to make himself to some extent conspicuous. That was the Oldest Inhabitant, represented by Mr. Frank Thornton, who later was promoted to speaking parts. It will be noticed that none of the gentlemen are given their Christian names in the first-night programme. In the next printing this little omission was remedied.

The leading motive of the plot—the love-philtre business—was, as François Cellier reminds us, by no means

novel. It has done service again and again in song, story, and play. It was therefore a severe tax on the ingenuity of our author to put new life into such old bones. But Gilbert proved equal to the task. His complete mastery of the art of giving to the most incongruous ideas the semblance of reason, his dialogue, rich in droll conceits and keen but playful satire upon men and things, his admirably turned lyrics, brimming over with humour and tender sentiment—in short, Gilbert's quaint, original cut of new cloth succeeded in fitting an old garment perfectly to the taste of his clients. The representatives of the respective characters at once seemed to fall in line with Gilbert's fantastic pleasantries and with Sullivan's sympathetic music and at times droll orchestration. "The Sorcerer," by the way, and "Trial by Jury" were the only ones of the Gilbert and Sullivan operas that were not embellished with a sub-title. Some of the songs caught on at once. Dr. Daly's ballad "Time was when Love and I were well acquainted," generally called "The Vicar's Song," was sung, I should fancy, by nearly every light baritone singer in the land, while the songs allotted to Alexis and Aline were heard on every concert platform as well as in suburban drawing-rooms. As for the patter song—quite a tongue-twister—"My Name is John Wellington Wells"—well, every amateur comic singer carried it about with him to all his Penny Readings, still incessantly in vogue, and took it to all his evening functions. Gilbert had invented many ingenious bits of business for his company, but one particularly funny idea was conceived and carried out by Grossmith himself, and it came as a great surprise to his fellow artists, and that was when he ran round the stage brandishing the tea-pot in which he had mixed the love charm and when he crouched down and made an extraordinary exit in imitation of a railway train, holding aloft a fizzing tea-pot. A tremendous roar of applause greeted this comic disappearance of Grossmith into the wings.

There was one, not significant member of the company, who used to go nightly during the run to the dressing-room

used by Messrs. Grossmith, Barrington, Clifton, and Temple to enquire after George Grossmith's health. Barrington thought it was exceedingly kind of him, and told Grossmith so, and he quite agreed. "He is my understudy, you know," said Grossmith, "and he said he thought I was looking awfully overworked and in need of a change." Barrington, however, still insisted that he thought it very considerate behaviour, but when, later, he offered Grossmith his expenses to go away for a few days, Barrington began to think the gentleman in question—who in fact was Frank Thornton—was not quite so disinterested as he had imagined.

Although there were scarcely any "catch" phrases in "The Sorcerer" to take the public ear and tongue, such as were discovered in many of the succeeding pieces, the absurd words of the ensemble finale were hummed by most people as they came out of the theatre on the first and subsequent nights:

Now to the banquet we press—
 Now for the eggs and the ham—
 Now for the mustard and cress—
 Now for the strawberry jam.

Now for the tea of our host—
 Now for the rollicking bun—
 Now for the muffin and toast—
 Now for the gay Sally Lunn.

Well, at that time—it seems only like yesterday to me—all these "delicacies" figured at the tea-tables of London Town and round about at afternoon tea, muffins and crumpets, as in the days of Dickens and Thackeray, being especial favourites.

Naturally, Grossmith's patter piece was much in request:

Oh! my name is John Wellington Wells,
 I'm a dealer in magic and spells,
 In blessings and curses,
 And ever-filled purses,
 In prophecies, witches, and knells!

If you want a proud foe to "make tracks"—
If you'd melt a rich uncle in wax—
 You've but to look in
 On the resident djinn,
Number seventy Simmery Axe!

"The Sorcerer" on its first production was preceded by a little revived operetta, "Dora's Dream," written by Arthur Cecil and composed by Alfred Cellier, which was replaced on February 9, 1878, by "The Spectre Knight," with a clever libretto by James Albery, author of "Two Roses," and equally clever music by Alfred Cellier, who had by this time been appointed musical director in place of Mr. Allen.

Although "The Sorcerer" was quite a success, while the music had grown very popular with the public—it ran from November, 1877, to May, 1878; 175 performances altogether—D'Oyly Carte was greatly harassed from time to time by some of his directors, and when in January the houses became rather empty, up went a fortnight's notice. When the houses got better, down went the fortnight's notice, and so it went on—up and down—causing infinite anxiety to all concerned, the players particularly.

CHAPTER V

The *Bab Ballads*—"H.M.S. Pinafore"—Nearly on the Rocks—A Sudden Jump to Success—And a Furore in America—A Quaint, Unauthorised Performance.

WITH the production of "H.M.S. Pinafore" W. S. Gilbert began to skilfully plagiarise himself—if such an Irishism may be allowed—and several of the subsequent operas were simply and delightfully the amazingly extravagant *Bab Ballads* grown up. In his scheme of seeing the ridiculous possibilities in mundane matters and events, and presenting them in such a serious way that they almost seemed to be probable, lay the secret of Gilbert's genius. To him, in his search for originality and novelty, nothing was sacred, and so, having exploited his upside down theories of philosophy in lyric form, why not enlarge his canvas, not to say his atmosphere, and turn them into plays? In consequence we find many of these operas rescued from their infancy—and *Fun*—and developed into a larger growth, in other words, the operas were evolved from the *Bab Ballads*, and became the vehicle for a new kind of entertainment.

To exemplify this the following quotations are made, selected chiefly from the most prominent *Bab Ballads*, which in more senses than one speak for themselves.

CAPTAIN REECE

Of all the ships upon the blue
No ship contained a better crew
Than that of worthy Captain Reece,
Commanding of the *Mantelpiece*.

He was adored of all the men,
 For worthy Captain Reece, R.N.,
 Did all that lay within him to
 Promote the comfort of his crew.

If they were ever dull or sad
 Their Captain danced to them like mad,
 Or told, to make the time pass by,
 Droll legends of his infancy.

.

One summer eve at half-past ten
 He said (addressing of his men),
 "Come, tell me please what I can do
 To please and gratify my crew?"

"By any reasonable plan
 I'll make you happy if I can;
 My own convenience count as *nil*;
 It is my duty, and I will."

Then up and answered William Lee
 (The kindly Captain's coxswain he,
 A nervous, shy, low-spoken man),
 He cleared his throat and thus began:

"You have a daughter, Captain Reece,
 Ten female cousins, and a niece,
 A ma, if what I'm told is true,
 Six sisters, and an aunt or two.

"Now, somehow, sir, it seems to me
 More friendly like we all should be
 If you united of 'em to
 Unmarried members of the crew.

"If you'd ameliorate our life,
 Let each select from them a wife,
 And as for nervous me, old pal,
 Give me your own enchanting gal."

The Captain agrees to these proposals, although all his female relations are promised to dukes, and earls and so on, and he even agrees to marry Bill's mother, who washes for him.

" Well, well, the chaplain I will seek,
We'll all be married this day week—
At yonder church upon the hill;
It is my duty, and I will."

The sisters, cousins, aunts, and niece,
And widowed ma of Captain Reece,
Attended there as they were bid;
It was their duty, and they did.

Here, of course, we get the main idea of "Pinafore," with a strong suggestion of "The Pirates of Penzance," who were the "slaves of duty." Yet there is another poem, "The Baby's Vengeance," which is too long to quote, in which the exchange of infants forms the pivot, and is utilised in both "Pinafore" and "The Gondoliers." Again, we have in "The Bumboat Woman's Story" more "Pinafore," and especially Buttercup. It tells of Lieutenant Belaye's affection for the Bumboat woman. After some preliminary chapters in verse we read:

Whenever I went on board he would beckon me down below,
"Come down, Little Buttercup, come" (for he loved to call me so),

And he'd tell of the fights at sea in which he'd taken a part,
And so Lieutenant Belaye won poor Poll Pineapple's heart.

.

And I went to a back, back street, with plenty of cheap, cheap shops,

And I bought an oilskin hat, and a second-hand suit of slops,
And I went to Lieutenant Belaye (and he never suspected me)
And I entered myself as a chap as wanted to go to sea.

We sailed that afternoon at the mystic hour of one—
Remarkably nice young men were the crew of the *Hot Cross Bun*.
I'm sorry to say that I've heard that sailors sometimes swear,
But I never yet heard a *Bun* say anything wrong, I declare.

When Jack tars meet, they meet with a "Mess mate, Ho! What cheer?"
But here, on the *Hot Cross Bun*, it was "How do you do, my dear?"



EVERY EVENING at 7.45 to commence with a Musical Sketch, written and composed by GEO. GROSSMITH, Junr.,

CUPS AND SAUCERS.

Mrs Nankoen Worcester	(a China Mauser)	Miss EMILY GROSS
General Deelah	...	Mr F. THORNTON,
Jane	...	Miss ROSE HERVEY

After which, at 8.30, an Entirely Original Nautical Comic Opera, in Two Acts

H.M.S. PINAFORE,

Or, The Lass that Loved a Sailor.

Written by W. S. GILBERT. Composed by ARTHUR SULLIVAN

The Rt. Hon. Sir Joseph Porter, K.C.B. ... (First Lord
of the Admiralty) ... Mr. GEO. GROSSMITH Junr.

Captain Corcoran (Commanding H.M.S. Pinafore)
Mr. BULLAND GARRINGTON

Ralph Backett (Able Seaman) Mr. GEORGE POWER

Dick Deadee ... (Able Seaman) Mr. R. TEMPLE

Bill Bobstay ... (Coxswain's Mate) Mr. F. CLIFTON

Bob Bocket (Carpenter's Mate) Mr. C. RAMBAY

Tom Tooter ... (Midshipmite) Mr. FITZALTMONT

Josephine (The Captain's Daughter) Miss BLANCHE ROSEVELT
(Of the Royal Italian Opera, her First Appearance on the English Stage.)

Hebe ... (Sir Joseph's First Cousin) Miss JOHANSON

Little Buttercup (a Portsmouth Bumboat Woman)
Miss EVERARD

First Lord's Sisters, his Cousins, his Aunt, Sailors, Marines, &c.





Scene—Quarterdeck of H. M. S. Pinafore, off Portsmouth

Act 1. - NOON. Act 2. - NIGHT

The Ladies' Costumes by Miss ALIAS, designed by MAUSIN Sailors' Dresser by Messrs. SILVER & Co., Ornhill and MORRIS NATHAN, Tulkborne Street

To conclude with, at 10.30, a New and Original Vandyville, in One Act, written by FRANK DESPRES, composed by ALFRED CELLIER.

AFTER ALL.

Pennyfather	(a Solicitor)	Mr. F. THORNTON
Sellworthy	"	Mr. R. TEMPLE
Maria	(Pennyfather's Servant)	Miss GWINNE

Conductor	- -	Mr. FRANCOIS CELLIER
Treasurer	- -	Mr. J. H. JARVIS

MORNING PERFORMANCE EVERY SATURDAY,
AS FOLLOWS.

H. M. S. PINAFORE.

At 2.30.

Mr. G. Grossmith's Drawing room Sketch, A SILVER WEDDING, at 4.30.

Refreshment Department under the Management of H. DODSWORTHS.

PRICES OF ADMISSION.—Orchestra Stalls, 10s. Balcony Stalls, 8s. (Front Row, 6s.)
Private Boxes, £1 1s to £3 3s First Circle, 2s. 6d. Amphitheatre, 1s. 6d. Gallery, 1s.
Box Office open daily from 11 to 3. No Booking Fees.

Doors open at 7.15. Commencing at 7.45.



When Jack Tars growl I believe they growl with a big, big D,
But the strongest oath of the *Hot Cross Buns* was a mild "Dear
me!"

Yet though they were all well bred, you could scarcely call them
sick:

Whenever a sea was on, they were all extremely sick;
And whenever the sea was calm, and the wind was light and fair,
They spent more time than a sailor should on his back, back hair.

It will thus be seen that "*H.M.S. Pinafore*" was first
cousin to the *Hot Cross Bun* and *The Mantelpiece*,
and other ballads such as "The Baby's Vengeance,"
"General John," "Lieutenant-Colonel Flare," "Joe
Golightly," and "Little Oliver" which goes to prove that
when Gilbert got an idea he never neglected it. But
not many of the audience assembled at the Opera Comique
on the first night of the new opera were aware of that;
although Gilbert's collected edition of his *Bab Ballads*
appeared in 1868 and should have been well known.
Here is a copy of the programme:

Saturday, May 25, and Monday, May 27 (1878).

Doors open at 8, to commence at 8.30 with

H.M.S. PINAFORE; OR, THE LASS THAT LOVED A SAILOR.

An Entirely Original Nautical Comic Opera in Two Acts.

Written by W. S. Gilbert. Composed by Arthur Sullivan.

The Rt. Hon. Sir Joseph Porter, K.C.B.

(First Lord of the Admiralty) Mr. George Crossmith, junr.

Capt. Corcoran (Commanding H.M.S. Pinafore) . .

Mr. Rutland Barrington

Ralph Rackstraw (Able Seaman) Mr. Power

Dick Deadeye (Able Seaman) Mr. R. Temple

Bill Bobstay (Boatswain's Mate) Mr. Clifton

Bob Becket (Carpenter's Mate) Mr. Dymott

Tom Tucker (Midshipmite) Mr. Fitzaltamont

Serjeant of Marines Mr. Talbot

Josephine (The Captain's Daughter) Miss E. Howson

Hebe (Sir Joseph's First Cousin) Miss Jessie Bond

Little Buttercup (A Portsmouth Buniboat Woman) Miss Everard

The stage manager was Mr. Charles Harris, while Mr
Alfred Cellier was the musical director

The sensible custom of giving the Christian names of the actors was not always, as already referred to, followed in those days. The newcomers were Mr. George Power, who later succeeded to a baronetcy, and is well known still as a teacher of music. Miss Emma Howson was an American and sister to John Howson, who made a hit in "Les Cloches de Corneville" as the Marquis at the Folly, and Miss Jessie Bond, who afterwards became one of the most prominent of the Savoyards. The Serjeant (*sic*) of Marines was soon cut out. As the piece was rather short George Grossmith wound up the evening with one of his Drawing-Room Entertainments, "Beauties on the Beach," while on August 5, 1878, a musical sketch by George Grossmith called "Cups and Saucers," taken from "La Ceramique," was put on as a curtain-raiser, with Miss Emily Cross, Richard Temple, and Miss Rose Hervey in the three parts.

In order that they should have everything as correct as possible Gilbert, accompanied by Arthur Sullivan, paid a visit to Portsmouth, and by permission of the authorities made sketches of every detail of the quarter-deck to the minutest ring, bolt, thole-pin, or halyard of Nelson's old flagship, the *Victory*. From these sketches he was able to prepare a complete model of the "Pinafore's" deck.

"Gilbert," says François Cellier, in his work *Gilbert, Sullivan and D'Oyly Carte*, who was soon to succeed his brother in the conductor's chair, "was by no means a severe martinet, but he was at all times an extremely strict man of business in all stage matters. His word was law. He never for a moment adopted the methods and language of a bullying taskmaster. Whenever any member of the company, principal or chorister, either through carelessness, inattention, or density of intellect, failed to satisfy him, he vented his displeasure with the keen shaft of satire which, whilst wounding where it fell, invariably had the effect of driving home and impressing the intended lesson. It was, in fact, a gilded pill that our physician administered to his patients,

for his bitterest sarcasm was always wrapped in such rich humour as to take the nasty taste away." "H.M.S. Pinafore" was by no means a great success in the beginning, in fact, business fluctuated very much indeed, although Sir Joseph Porter's song was whistled and sung everywhere, and many of the phrases had caught on--of which "more anon." To add to his worries, D'Oyly Carte was still having trouble with his directors. At the latter end of July, 1878, the weather became insufferably hot, and London became empty. The takings fell off quite suddenly. One Saturday evening, a tolerably cool night, the receipts were about £140, while on the following Monday they were forty--minus the hundred! The Comedy Opera Company became alarmed, and as usual, as in the case of when "The Sorcerer" was being presented, up went the fortnight's notice. Matters were becoming ludicrous. One Friday the artists were really unaware whether the next night was to be the last or not. Eventually the directors agreed to accept the proposals of the company--including the choristers, who were only getting thirty shillings a week--which was to make a reduction of a third on their salaries. This was accepted and, singularly enough, the business immediately improved. At last the directors began to coin money, and about September "Pinafore" suddenly became a grand success. There were one or two contributory causes that brought about this long-hoped-for result. Just at this psychological moment Sir Arthur Sullivan had been appointed conductor of the Promenade Concerts at Covent Garden Theatre, and one evening he put into the programme a brilliant arrangement by Hamilton Clarke of the "Pinafore" music. The selection created quite a sensation, and had to be repeated three times before the audience would permit the concert to be proceeded with. As a result everybody rushed off to the Opera Comique to see the opera itself, and the receipts gradually increased, and not till two years afterwards did the necessity arise of providing a successor.

The inevitable street boys, desirous of emulating, no

doubt, the exploits of the First Lord of the Admiralty, were everlastingly polishing up "the handle of the big front door." The melody was easy to catch, and they all vowed to stick close to their desks and never go to sea, so that in time they should all be "Rulers of the Queen's Navee."

When I was a lad I served a term
As office-boy to an Attorney's firm,
I cleaned the windows and I swept the floor,
And I polished up the handle of the big front door.
I polished up the handle so carefuller
That now I am the Ruler of the Queen's Navee.

As I have said, the melody was easy to catch, so everybody caught it. Then soon it became rumoured that the song was a skit on W. H. Smith, "the newsboy" of the Strand and all the bookstalls, who had recently been made First Lord of the Admiralty, and certainly filled the post in a most business-like and admirable manner. His widow was created Viscountess Hambleden.

The Captain's song, "I am the Captain of the Pinafore," too, took the immediate fancy of the public, with its irresistible "What, never?" "Hardly ever."

Bad language or abuse
I never, never use,
Whatever the emergency;
Though "Bother it" I may
Occasionally say,
I never use a big, big D.

And so on. Which reminds one that there is nothing new under the sun, for this "Pinafore" joke "Never—hardly ever" occurs in Persius. He says, "Quis hæc legat? Nemo mehercule. Nemo? Vel duo, vel nemo." "Who will read this? Surely nobody. What, nobody? Well, hardly anybody."

And Little Buttercup. It was a funny, real Gilbertian idea to make Little Buttercup a plump, round-about person, and, as Bill Bobstay describes her: "Aye, Little

Buttercup—and well called, for you've the rosiest, the roundest, and the reddest beauty in all Spithead." This was really a paraphrase of the style of the old 'im transpontine drama of the Surrey and Coburg Theatres.

For I'm called Little Buttercup—dear Little Buttercup,
 Though I could not be any;
 But still I'm called Buttercup—poor Little Buttercup,
 Sweet Little Buttercup I.

And of that gloriously boastful song and chorus, "He an Englishman," which was sung and quoted at every opportunity. Indeed, the newspapers, as well as the man in the street, assisted in the irresistible popularity of "Pinafore" by everlastingly referring to one or another of the catch phrases.

For he might have been a Russian
 A French, or Turk, or Prussian,
 Or perhaps Itali-an.
 But in spite of all temptations
 To belong to other nations
 He remains an Englishman.

Arthur Sullivan's separate songs and ballads were greatly in demand also in the seventies, and when we were not being regaled with the "Lost Chord" we had a very Victorian ditty of the regulation sentimental order à la Claribel and Virginia Gabriel called "Sweethearts," sung by the great concert tenor of the day, Edward Lloyd. Gilbert wrote a play with this title for the Bancrofts, which they produced at the Prince of Wales's Theatre, Tottenham Street, in 1874, but Sullivan's "Sweethearts," which was published a year later, had nothing to do with that, although Gilbert was responsible for the words.

"Oh, take this flow'r, dear love," said he,
 He spoke with a tearful sigh.
 That night he was going across the sea
 And this was his last good-bye!



[Photo by Barraud

MR. GEORGE GROSSMITH
AS KO-KO IN "THE MIKADO"



(Photo by Barrand)

MR. DURWARD LELY

AS NANKI-POO IN "THE MIKADO"

Face p. 45

She took the gift with a mocking smile,
 In the flush of her maiden pride,
 With heartless guile she dallied awhile,
 Then threw the flower aside!

Oh, love for a year, a week, a day,
 But alas! for the love that loves away.

What do you think of that as a valiant effort on the part of Jester Gilbert? But we all loved that sort of thing in those days; so no more. Was it done purposely? Besides, I am wandering from my point.

The insistent repetition and flair of the music of "Pinafore," which, while it became quite a fever in America, almost amounted to a disease in England, more particularly in London. As Mr. Arthur Lawrence records in his *Life of Sir Arthur Sullivan*, "In London it had been successful beyond anything of the kind, but in the States it created the tornado-like furore for which, amongst many other big things, that great nation is celebrated. It was not an uncommon thing for one individual to have seen the piece, say, a dozen times; church choirs added it to their repertoire; thousands of sturdy Puritans, who had never been inside a theatre before, went to see one or other of the performances. It is on record that (*miscrable dictu*) a hundred thousand barrel-organs were constructed to play nothing else. For the season it was found hardly worth while to run anything else in opposition to it, and the spectacle was presented of every theatre and every Concert Company of importance in the big cities producing the same piece 'without' of course, the author and composer or English producer ever receiving a farthing for their work. So it was decided by the triumvirate to take over their own selected companies and present the piece" themselves, with a view also of endeavouring to solve the problem of a reconstruction of the copyright laws, in order that they might be made International. As a proof of what was being done in the States with

"Pinafore" I give a few extracts from an article which Paul Arthur, the accomplished actor, wrote for me for *The Era Annual* in 1902 :

"During the 'Pinafore' boom, when all America was going crazy over the Gilbert-Sullivan opera, our company, managed by a most sanguine and happy-natured individual, got simply stranded in a Far West town, as the drama was not appreciated, and we did not know what to do or where to turn for the next attraction. Always when things are at their worst they are supposed to mend. Well, they mended with us in this way. Our manager struck a bright idea, and decided to put on 'Pinafore.' So he sent to New York for the libretto and the vocal score. Then he assembled us on the stage, demanded the vocalists to stand forth—some of the company, especially the tragedy-merchant, could not sing a note—and when we heard that we were to play in comic opera we all of us—not having had any proper salary for weeks—struck for a rise, and we got the promise that we should be paid princely sums if the money came into the house. Well, it did, and we were in clover. I was the Captain Corcoran. Our chorus consisted of three charming young ladies, but to make up for deficiencies all the principals, when not singing solos, took their places in the ranks and sang for all they were worth ; for Ralph Rackstraw, Dick Deadeye, and the Captain all sang in the chorus, and then went off, and came on for their proper cues ! Josephine had to sing her own lines 'Here she comes' at one entrance, and then she went off and came on again and sang her solo. Our tragedy-merchant, who was the Sir Joseph who could not sing a note, spoke every word to orchestral—ahem !—accompaniment. But that did not matter—the performance of 'H.M.S. Pinafore' drew the town, and we were satisfied. Some years later, when I met Sir Arthur Sullivan and told him of the incident of this wonderful get-up, he laughed uproariously, for he was one of the best and most kind-hearted men alive. . . . His sympathies were with the poor strolling players that we were in those days,

for he also knew what it was to struggle ere he climbed the operatic tree."

Many such "scratch" performances took place, not only in America, but in England and Scotland as well, and doubtless unauthorised productions of popular pieces still happen in obscure villages and small towns every day still.

CHAPTER VI

"Les Cloches de Corneville"—More of "H.M.S. Pinafore"—The Comedy Opera Company—Riots and Ructions—A Manifesto to the Public—The Opera at three other Theatres—Gilbert, Sullivan, and D'Oyly Carte produce "Pinafore" in America—A Children's "Pinafore"—"The Wreck of H.M.S. Pinafore."

To quote from "Les Cloches de Corneville," which were ringing merrily out at the little Folly Theatre at Charing Cross, "H.M.S. Pinafore" found herself decidedly "on billows rocking." The Directors of the Comedy Opera Company always seemed to be at loggerheads with their own fate. The opera was doing well, but, knowing that Mr. Carte, under the provisions of his lease, had to close at some time or another for repairs, these foolish people, remembering that at the previous Christmas they had done bad business with "The Sorcerer," decided when "Pinafore" was prospering gaily to close the house at the Christmas of 1878 for the necessary alterations. Consequently actors, chorus, and employees were, with one or two exceptions, without an engagement at the very time when it would be presumed a little extra revenue, if anything, would have been more in accordance with the wish of the majority of the directors. However, they had their way, and the house was given over to the renovators. Everybody boded ill for the re-opening; however, the pessimists were luckily contradicted by events, for when the theatre was opened again in February, 1879, greater success than ever was in store for "Pinafore."

But more trouble ensued, for a dispute arose between the directors and the author and composer. There are two accounts of this quarrel, and so I will give both

versions as nearly as possible—one from an article written with authority, and one from particulars given from the outside. Mr. Carte was the responsible manager of the theatre, although the lease was made out in the name of Richard Barker, who was one of the stage managers under Mr. Carte. The rights of the Comedy Opera Company, as the Comedy Opera Company Limited, as far as the Opera Comique Theatre was concerned, came to an end on July 31st, 1879, when Mr. Carte practically dispensed with their services. One would have imagined, said an Eye-Witness of the proceedings, that on that final night the directors would have gone to the theatre to bid the actors "Good-bye," and to have thanked them for having in some small or large degree, as you please, contributed to the success of the piece. On the contrary. In return for their having kindly reduced their salaries, and as an emolument for their having been thrown out of an engagement at Christmas, two of the principal directors, with many vans and the co-operation of their friends, went up to the theatre during the progress of the performance with the object of moving all the scenery, which they thought was theirs, though, according to the lease, it could not be removed. They arrived early and began to get their men into the theatre. The actors on the stage were startled by cries of "Come on!" "Now's the time!" They heard a rush of many persons down the stone steps which led direct to the stage, and immediately afterwards saw a number of rough-looking men at the prompt entrance. Many of the company had heard that there was going to be some trouble, but until the fatal moment had attached no importance to the rumour. "The ladies on the stage became panic-stricken, and too much praise cannot be given to Miss Everard, who was playing Little Buttercup, for her presence of mind, and the struggles she made to proceed with her part in the ordinary way. Ladies and gentlemen in the audience began to hurriedly rise and leave their seats. Mr. Alfred Cellier, who was conducting in the orchestra, turned round to the occupants of the

stalls and quietly assured them that there was no cause for alarm ; and begged of them to remain seated. One of the crew of ' H.M.S. Pinafore '---Frank Thornton -- addressed the frightened people in the stage-box to the same effect, but to no purpose. The uproar behind the scenes increased, and scuffling and loud voices were heard in angry altercation. The audience began to rise in all parts of the crowded house and leave in haste. Mr. Cellier then stopped the band and chorus, and Mr. Grossmith stepped forward and informed the terrified audience that the late directors laid claim to the scenery ; that although there was a great dispute proceeding there was no danger whatever. After some cheering the audience became reassured, but the riot behind the scenes continued for some time." It is only fair to say that Mr. Metzler and others, who would have sided with Mr. Grossmith and his companions, were not present during the evening of this disgraceful scene. But the compromise of the police summonses cost the directors several hundred pounds, a great deal of public indignation and a shame which they carried with them for a very long time, as all the names of the parties to this scandalous outrage were published.

A long time afterwards my friend François Cellier, in a Press chat, told me all about the incident, and later he published his own account which I reproduce with slight emendations, as a matter of history, and as showing how the foundations of the Gilbert and Sullivan fortunes were eventually made firm after many tribulations.

First I may say that Mr. Carte, having had prevision of what might happen when the Comedy Opera Company would be dissolved and got rid of, as he had grown weary of their humorous and fantastic conduct, had met his old friend Michael Gunn in the Strand, and explained that with the withdrawal of the company's capital he might find himself in a corner. Michael Gunn at once came to the rescue with a serviceable cheque and guarantee, so that during Mr. Carte's compulsory absence in America, hunting down pirates and looking after the affairs of

"Pinafore," Michael Gunn was installed as his representative. François Cellier gives us the story in his own concise and explanatory manner.

"Mr. Carte had recently gone to America, and by the consent of the company had appointed Mr. Michael Gunn, by power of attorney, to act as his substitute in the management of the theatre.

"In Carte's absence the directors, on the grounds of dissatisfaction with Gunn's management, passed a resolution dismissing him. A notice was also posted in the theatre stating that Mr. D'Oyly Carte was no longer manager, and on July 21, 1879, a motion was heard in the Chancery Division of the High Court of Justice to restrain Mr. Michael Gunn from retaining possession of the Opera Comique Theatre, and from receiving the moneys of the company, and otherwise interfering with their management of the theatre. The motion failed. Mr. Gunn continued to act as Mr. Carte's *locum tenens*. Following the judgment, a few evenings later, on Thursday, July 31, the date on which the company's tenure of the theatre expired, the 374th representation of 'H.M.S. Pinafore' was disturbed by a disgraceful incident. As the performance of the opera was drawing to a close a cry of 'Fire!' was raised by someone in the flies, followed by scuffling and tumult. Several of the performers were alarmed, and the feeling of insecurity rapidly spread through the audience, who began hurriedly to leave the theatre."

This is not quite accurate, as the version which is correct, which I have already given, proves. However François Cellier recounts what he was told. So let him speak on.

"My brother Alfred, who happened to be deputising for me on that night in the conductor's chair, turned round to the occupants of the stalls and assured them there was no cause for alarm, and begged them to remain seated. But the uproar behind the scenes was so great that it was impossible to continue the performance; so the band was stopped, and then George Grossmith with

commendable presence of mind appeared before the curtain and announced that a determined attempt had been made by a gang of roughs, acting under the inspiration of the directors, to stop the performance, and seize the scenery and properties. Grossmith's remarks, though scarcely audible above the din of riot and disorder, had the effect of restoring confidence in the auditorium. Behind the curtain the battle continued to rage furiously. The gallant crew of 'H.M.S. Pinafore,' assisted by loyal stage hands, soon proved too much for the enemy, and the invaders were quickly pushed off the premises. During the engagement several of the First Lord's sisters and cousins and aunts had fallen in a swoon, but Little Buttercup, the stout-built Portsmouth bumboat woman, distinguished herself greatly in 'expelling the boarders.' Chief amongst numerous casualties were the foreman carpenter, who had been severely bruised and trodden underfoot, and Mr. Richard Barker, who was thrown violently down the steep flight of stone steps referred to'' (most frightfully steep). "With the aid of a strong force of police order was restored, and the programme brought to a peaceful conclusion with the operetta 'After All.'"

Anyhow, in the end D'Oyly Carte and Richard Barker, together with Michael Gunn, won the day.

Chagrined but not beaten, the Comedy Opera Company immediately set to work to get together a scratch company, and opened with "H.M.S. Pinafore" at the Imperial Theatre, attached to the Royal Aquarium, Westminster, at the end of July, 1879, with Mr. J. G. Taylor as Sir Joseph Porter and Miss Mulholland as Josephine. It was quite natural that financial backers of "Pinafore" should desire to share in the prosperity of the play if possible, and when it is remembered that these gentlemen only had to provide £500 in the first instance, and for many months had been drawing £500 a week clear profit, they logically concluded that what was good fowl at the Opera Comique would be good fish at the Royal Aquarium. But somehow the ship had to shift from the

Imperial, and had to take refuge and anchor at the Olympic, which was almost next door to the Opera Comique, so to speak, and caused any amount of confusion with the play-going public, who, however, soon made up their minds as to which house to support. Although they were both in Wych Street, they chose the part of Wych Street they were accustomed to. Very soon "Pinafore" was on the move again, and from the Olympic had to voyage to the Standard, in Shoreditch, where they seemed to have been stranded far from home—in, to be brief, Shoreditch—and the company and crew were heard of no more.

Meanwhile "H.M.S. Pinafore," with the original company, was playing to record business and houses at the Opera Comique, from which stronghold was issued the following notice, which was printed on all the programmes and circulated in the Press :

"In face of the fact that our opera, 'H.M.S. Pinafore,' is being played at another London theatre, we, as the author and composer respectively of the above-mentioned Opera, feel it to be due to ourselves and to the Company of the Opera Comique to state that the performances at the Opera Comique are conducted by the artists, operatic, dramatic, and orchestral, who were selected by us for the purposes of the representation, and whose exertions have contributed so largely to the exceptional success of the Opera ; that the Opera as performed at the Opera Comique is, and has always been, personally superintended and sanctioned by us in every detail ; that we have superintended the rehearsals and sanctioned the engagements of no other London Company whatever ; and that the Opera as represented at the Opera Comique is played with our entire concurrence and approval." This not very elegant manifesto, which was sent forth during the D'Oyly Carte's visit to America, was signed by W. S. Gilbert and Arthur Sullivan and dated August 2, 1879.

Hearing so many weird accounts through D'Oyly Carte on his return home concerning the mutilations and

burlesques of the pirated versions of "Pinafore" in America, Sullivan and Gilbert resolved upon a trip across the "herring-pond" themselves to see to things, and to produce, if possible, their new work there. Alfred Cellier also went with them, and also Miss Blanche Roosevelt, who had been a singer at Covent Garden Opera under the name of Rosavilla. Although a very beautiful woman, and a good vocalist, she was out of place as Josephine, though subsequently she was highly successful in the part of Mabel in "The Pirates of Penzance," particularly as much of the music had been specially written for her.

When Gilbert and Sullivan put on "Pinafore" at the Fifth Avenue Theatre, New York, in the manner that it had been done in London, the reception was vastly favourable notwithstanding that one would have thought that the people would have been sick of the opera after so many different doses. However, the daily journals gave good reports, one writer saying, "Last night 'H.M.S. Pinafore' was under the command of its builders. Mr. Sullivan conducted in the orchestra, and the master hand was clearly discernible in the result. It seemed already as though human ingenuity had been exhausted to provide appropriate business for the opera, and that everything thinkable had been thought of. But last night's performance was everywhere studded with new points. When the scene opened the sailors were all seen flemishing down the ropes and attending to various ship's duties, while the whole was under the supervision of the busy and important Little Midshipmite. . . . But the really noticeable difference in the interpretation was the orchestration. There was breadth, colour, and tone, together with a harmonious blending with the vocalism, which was utterly wanting in what may be called the home-made 'Pinafores.'"

The many pat phrases with which the libretto is sprinkled seemed even more in vogue in America than in England. "What, never? Well, hardly ever," had become more than by-words—they were a terror. It is

told that one editor was compelled to forbid their use by his staff on pain of instant dismissal. "It has occurred twenty times in as many articles in yesterday's edition," he sorrowfully lamented to them. "Never let me see it used again!"

"What, never?"

"Well, hardly ever!" replied the wretched man.

There were "darkie" "Pinafores" and German "Pinafores." "Dot 'Pinafore' expression vas a noosance," remarked a fat Teuton. "Auf you tole a veller sometings, he speaks nodings but von blame English. He say, 'Vot hardly, sometimes, nefer!' Vot kind of language is dose?"

While Gilbert and Sullivan and the others remained in America to battle with the Yankee pirates and to prepare for the advent of "The Pirates of Penzance," the English company were still working hard at home. In September George Grossmith took a short holiday, and Fleming Norton became Sir Joseph Porter, while George Mudie played Ralph. The five hundredth night came and went, and Richard Barker, as the Christmas of 1879 approached, conceived the happy idea of organising a Children's "Pinafore," and so, notwithstanding all difficulties—and they were many, and hard was the task of transposing the key of every song to fit each individual child's voice—all came right in the end. The production took place on the morning of December 16, 1879, and Gilbert, Sullivan, and D'Oyly Carte, having returned home in time to witness the performance, were so delighted with the children that they advised the members of the elder company to go and take lessons from their juvenile rivals. For the purposes of reference I give the full cast.

H.M.S. PINAFORE; OR, THE LASS THAT LOVED A SAILOR.

The Characters impersonated entirely by Children.

The Right Hon. Sir Joseph Porter .. Master Edward Pickering
 Captain Corcoran Master Harry Grattan
 Ralph Rackstraw Master Harry Eversfield
 Dick Deadeye Master Willie Phillips

Bill Bobstay	Master Edward Walsh
Bob Becket	Master Charles Becker
Tom Tucker	Master Augustus FitzClarence
Josephine	Miss Emilie Grattan
Hebe	Miss Louisa Gilbert
Little Buttercup	Miss Effie Mason

Many of these little people took to the stage in after years. Mr. Pickering is well known as a business manager. Mr. Harry Grattan is the "Revue" writer, after having served a long term as an actor, Mr. Harry Eversfield and Mr. William Phillips have both acted a great deal in London, while of course Miss Emilie Grattan became quite a favourite in comic opera and burlesque.

It may not be out of place to record the curious fact that after Mr. Carte opened the Savoy Theatre in 1882 a comic opera called "The Wreck of the Pinafore," with libretto by H. Lingard and music by Luscombe Scarelle, was put on at the Opera Comique with a great flourish, but was soon taken off again. A prominent critic said of it: "The dialogue is barren of wit, and its music devoid of all tune, and the so-called opera failed, as it deserved to do." All the names of the characters of Gilbert and Sullivan's work were used, and that is all. The piece was a mere skeleton, and had not the ghost of chance of success—so it vanished.

CHAPTER VII

"The Pirates of Penzance; or, The Slave of Duty"—Original Production at the Bijou Theatre, Paignton—The Country Cast—First Production at the Fifth Avenue Theatre, New York—The "Band Strike" and Sir Arthur Sullivan.

THE enormous success of "H.M.S. Pinafore," after it had weathered the storms and squalls, had the effect of stirring up the play-pirates to fresh activities, and very soon there were unauthorised performances and imitations—apart from "The Wreck of the Pinafore" already referred to—taking place all over the country, keeping D'Oyly Carte and his satellites busy tracking down the law-breakers. But it was the pirates in America—there being no copyright law between the two countries in existence—that gave D'Oyly Carte and the authors much cause for worry and anxiety, and means had to be devised to outwit the robbers. After much thought and discussion it was decided that the only way to protect their rights was to produce the next opera in both countries simultaneously. One instance of the cunning of these operatic thieves may be set down as a sample of their ingenuity. They would go to any length and depth of artfulness to achieve their object, and to obtain the proper scores. One "musician" was caught by a very curious accident. He had been sitting in the pit of the Opera Comique theatre "annotating" Sullivan's orchestration with a view to transposing it to the "other side." It was discovered in this way. Edward Solomon, the composer of the "Vicar of Bray," "Billie Taylor," and other works, had a brother who was a music copyist in the employ of D'Oyly Carte. He was engaged in

duplicating a set of parts for a provincial production of the Sullivan operas when someone brought him a "score to be copied for America." There was no title on the manuscript, but to the intense amazement of Solomon's brother he saw that it was exactly the same work that he had been engaged upon for Mr. Carte! Somehow America had to wait for that particular "original orchestration" of which it was evidently greatly in need. Sometimes attempts would be made to bribe one of the players in the orchestra to supply one of the violin parts, but particularly the first violin, which of course is the leader's part, which, besides containing the music for the first violin, has the necessary cues to the rest of the orchestration, and could be used by the conductor for the whole of the opera.

Having arranged to have the simultaneous production of their successor to "Pinafore" in England and America, "The Pirates of Penzance" was put into rehearsal in both countries. Arthur Sullivan, W. S. Gilbert, and Alfred Cellier were already in the States, where Sullivan was finishing the music. He had written the second act in England without the orchestration, so that in America he had the first act to do and to score the whole of the opera. Therefore when ready, to circumvent the pouncers "The Pirates of Penzance" was duly presented at the Fifth Avenue Theatre, New York, by the triumvirate, with Alfred Cellier assisting, on December 31, 1879, which practically coincided with the production of the same piece at Paignton—why, though not far distant, Penzance itself was not selected is tolerably obvious—on the afternoon of December 30 at the Bijou theatre. This was only a tentative performance, to preserve the legal rights in this country, and it is believed that not more than fifty persons had been privileged to witness the presentation. Many people were, and have been, puzzled to know why D'Oyly Carte should have chosen such a tiny place as Paignton to carry out his plan, and to have referred to the exploit as a stupid hole-and-corner arrangement. Now the fact is, one of D'Oyly

Carte's "Pinafore" companies was engaged at Torquay and so the members of that company were chosen to impersonate the dramatis personæ in this initial production. And here is a copy of the original bill :

Royal Bijou Theatre, Paignton, Tuesday, December 30, 1879.

For One Day only, at Two o'clock, an Entirely New and Original
Comic Opera by Messrs. W. S. Gilbert and Arthur Sullivan,
ENTITLED

THE PIRATES OF PENZANCE; OR, LOVE AND DUTY,
Being the First Production in any Country.

Major-General	Mr. R. Mansfield
The Pirate King	Mr. Federici
Frederick (a Pirate)	Mr. Cadwalader
Samuel } (Pirates) {	Mr. Lackner
James }	Mr. Le Hay
Sergeant of Police	Mr. Billington
Mabel	Miss Petrelli
Edith	Miss May
Isabel	Miss K. Neville
Kate	Miss Monmouth
Ruth (Frederick's Nurse)	Miss Fanny Harrison

Scene: Act I. A Cavern by the Sea. Act II. A Ruined
Chapel by Moonlight.

Doors open at Half-past One. Commence at Two. Sofa stalls,
3/-; Second seats, 2/-; Area, 1/-; Gallery, 6d. Tickets
to be had at the Grafton Hotel. Conductor, Mr. Ralph
Horner; Acting Manager, Mr. Herbert Brook.

The Bijou was quite a pretty little theatre, which was owned by Mr. William Dendy, a wealthy gentleman of some local eminence, of considerable artistic taste, and a great lover of music.

It will be observed that the sub-title of the opera is "or, Love and Duty." When the "Pirates" was done in London this was altered to the "Slave of Duty." Mr. Carte being in America, the whole management of this adventure devolved upon Mrs. D'Oyly Carte, who was then, of course, Miss Helen Lenoir. Miss Lenoir had only the previous day received the completed book and music from America, and held the one and only full

rehearsal the same evening on the stage of the Torquay theatre after the performance of "Pinafore." The original cast, although consisting almost entirely of artists at that time unknown to theatrical fame, contains the names of several actors who afterwards made their mark. Richard Mansfield, who had been in the chorus at the Opera Comique and was one of George Grossmith's understudies, and who had been assured by Richard Barker on more than one occasion that he would never make an actor as long as he lived, later came back from America, where he rose to a good position, to make conquest of London at the old Globe Theatre in Newcastle Street, Strand, as Richard III.—one of the best Richards, after Irving, I have ever seen—and still later in the dual parts in Robert Louis Stevenson's "Dr. Jekyll and Mr. Hyde" at the Lyceum. Mr. John Le Hay, after much provincial experience, made a name at the Gaiety, Savoy, Daly's, and other places. The part of James, which he played, disappeared when the opera came to town. Mr. Federici became a favourite in Australia, where he died. His end was intensely tragic. He was playing Mephistopheles in "Faust," with Nellie Stewart as Marguerite, at the Theatre Royal, Melbourne. He was a very excitable man, and one night (the poor fellow suffered from heart disease) he said, during the prelude to the opera, "I will give a fine performance to-night, but it will kill me." He sang the last note of the opera, and got on the trap with Faust; when he arrived at the bottom beneath the stage he was dead. The most notable of the Paignton performers was Mr. Fred Billington, who created the Sergeant of Police. Mr. Billington, who was the doyen of actors in the Gilbert and Sullivan operas, expired quite unexpectedly at the Great Eastern Hotel, Liverpool Street, London, November 2, 1917. The manner of his death is told by Mr. Henry Lytton in *The Secrets of a Savoyard*. Billington had asked Lytton how he, Lytton, would like to die, and Lytton put off the question by saying, "Anyhow, we are not going to



[Photo by Barraud

MR. RUTLAND BARRINGTON
IN "RUDDIGORE"

Face p. 60



[Photo by Barraud

MISS GERALDINE ULMAR
IN "RUDDIGORE"

Face p. 61

die yet." But Billington said, "Well, if I had my way it would be a good dinner, a bottle of wine, a good cigar, a good joke, and pop off." Lytton continues, "It must have been premonition. The very next day, while still apparently in perfect health, he left Cambridge to keep a luncheon engagement with Mr. Rupert D'Oyly Carte at the Great Eastern Hotel, London. The intention was that he should be back for the night's performance. With the lunch they had a bottle of wine, and afterwards, over cigars, they talked, with many a hearty joke in between. Then he went out into the foyer—and collapsed. It was at least good to think that the passing of my dear old friend was free from pain or suffering." He was sixty-three. Mr. Billington began his association with the Savoy operas as far back as 1879, when he appeared at the Standard as Bill Bobstay in "H.M.S. Pinafore," and up to the day of his death was continuously under the D'Oyly Carte management, mostly on the road, and to him chiefly fell the parts that Rutland Barrington created in town. Pool-Bah in "The Mikado" was his most successful impersonation, and it is computed that he enacted the character more than four thousand times. He preferred appearing in the provinces, where he was a distinguished favourite, though he was well known in the outlying theatres of the Metropolis. His stalwart figure, his dry, unctuous humour and incisive diction, exactly fitted him for the Gilbertian rôles he undertook. Only occasionally did he appear at the Savoy, but whenever he was there he was welcomed with fervour for his artistic performances and his genial nature.

But to return to Paignton. The scenery used was whatever could be found in the little theatre. The company wore their "Pinafore" costumes, with the addition of a few coloured handkerchiefs to indicate the caps of the pirates. Every now and then the actors had to refer to their parts and music, which they carried on the stage with them. But the audience appeared perfectly satisfied, most of whom seemed unaware that

they were assisting at any unusual function. At the same time that the English artists were delighting their congregation at Paignton the American company, with many English singers to make things equal, were stimulating more than a furore of applause in New York.

Appended is the American cast :

Fifth Avenue Theatre, New York.
December 31, 1879.

THE PIRATES OF PENZANCE ; OR, LOVE AND DUTY.

Major-General Stanley	Mr. J. H. Ryley
The Pirate King	Mr. Brocolini
Samuel (his Lieutenant)	Mr. Furneaux Cook
Frederic (The Pirate Apprentice)	Mr. Hugh Talbot
Sergeant of Police	Mr. F. Clifton
Mabel	Miss Blanche Roosevelt
Edith	Miss Jessie Bond
Kate	Miss Rosina Brandram
Isabel	Miss Billie Barlow
Ruth (Pirate Maid of all Work)	Miss Alice Barnett

With only a few exceptions, as will be seen, the artists included in the cast had been carried from England by D'Oyly Carte, most of whom, including Jessie Bond, Rosina Brandram, and Alice Barnett returned home to "further establish their reputations as leading lights of the Savoy." Arthur Sullivan conducted on the first night, after which the musical direction was left in the hands of Alfred Cellier.

Miss Barlow, who later made a reputation at the Gaiety Theatre with Henry E. Dixey, in "Adonis" in 1886, and chiefly appeared in pantomime and on the Music hall stage, was christened Billie by W. S. Gilbert, after the old comic song, her real "front" name being Minnie, and so as Billie Barlow she travelled all over the world.

In the *Theatre Magazine* for February, 1880, there appeared the following criticism, under the heading "Amusements in America," and dated New York, January, 1880: "The past month has witnessed the production of several novelties at the various theatres of

this metropolis, decidedly the most important of which has been Messrs. Gilbert and Sullivan's new opera comique, 'Pirates of Penzance.' It was first presented on Wednesday, December 31, at the Fifth Avenue Theatre, before an exceedingly brilliant audience. A great success. If you compare it with 'Pinafore' you will discover that, as far as plot goes, it is vastly its superior, and that its language and humour are of a higher and more subtle order. The music, too, is much more elaborate and better orchestrated, but, then, it is not so catchy or mirthful. The humour of the piece consists in the gravity of the music applied to the most ridiculous situations imaginable." Then, after praising the acting and the singing—Miss Blanche Roosevelt made the hit of her career as Mabel, Miss Alice Barnett created a part "as distinct as any seen here in some time"—the writer proceeds: "Need I add that everything went on 'oiled wheels' and that the applause was boisterous, and that the encores prolonged the entertainment at least an hour beyond the limit originally fixed for it. Of course, Messrs. Gilbert and Sullivan had to appear again and again before the curtain and bow their thanks to the amused and delighted audience. Although for my part I prefer the 'Pinafore,' I think there will be found many in England who will willingly give the palm to the 'Pirates.'" Subsequent events have not quite borne this prophecy out, as "Pinafore" was long the supreme favourite after "The Mikado" and "The Gondoliers." But everything did not go quite smoothly, for when "The Pirates of Penzance" was in rehearsal, and only a few days before the opening night, the band suddenly struck. The gentlemen of the orchestra were all members of a trade union, and as they declared that the music was more like grand opera than comic opera they must be paid on the higher scale according to the rules of their society, which regulated their charges in conformity with the class of music they had to perform. They had meanly left this question of remuneration until the very last moment, so that Arthur Sullivan was, to his disgust, put in a rather tight corner.

However, in his usual genial way he called the band together and told them that they were quite mistaken as to the quality of his music, though he felt highly flattered by their implied compliment. The work was an operetta, and in any case he could not possibly accede to their demands. He then explained that the concerts at Covent Garden Theatre, which he had been conducting, had just concluded, that the band was the finest in England, and that as they would have very little to do until the opera season commenced, he felt sure that if he cabled over for them they would at once sail and come to his assistance and oblige him for little more than their expenses. Of course, it was all pure bluff. In the meantime, he added, he should go on with the opera, playing the piano himself, while his friend Alfred Cellier would manipulate the harmonium. And as a parting shot he said that when the Covent Garden musicians did arrive they would have a much finer band than it would be possible to get in New York.

While the band went home to think it over, Arthur Sullivan called on the editor of the *New York Herald* and arranged to have an interview with himself on the subject, and so he launched out very freely with his opinions and the way the gentlemen of the orchestra proposed treating the stranger within their gates, and so on. The result was that when the article appeared the band gave way. Naturally the idea of Sullivan's getting the Covent Garden orchestra over was absurd on the face of it, but public opinion was in his favour, and the little incident ended quite happily.

CHAPTER VIII

"The Pirates of Penzance" at the Opera Comique Theatre—
Death of George Grossmith, Senior—"Penny Plain and Two-
pence Coloured"—A Children's Company in "The Pirates."

WHILE "The Pirates of Penzance" was flourishing a main in the United States, "Pinafore" was still steering gaily on at the Opera Comique, and incidentally in the country, where the First Lord of the Admiralty was being represented by Richard Mansfield, who later came to be known as the Irving of America, although he was born and bred an Englishman; and later by such well known stars-to-be as John Le Hay and W. S. Penley. But even "Pinafore" had to be docked at last, and so, on April 3, 1880, was presented for the first time in London town

THE PIRATES OF PENZANCE; OR, THE SLAVE OF DUTY.

Major-General Stanley	.....	Mr. George Grossmith, Junior
The Pirate King	.....	Mr Richard Temple
Samuel (his Lieutenant)	.....	Mr. George Temple
Frederic (The Pirate Apprentice)	.....	Mr. George Power
Serjeant of Police	.....	Mr. Rutland Barrington
Mabel	}	General Stanley's Daughters	
Edith		 Miss Marion Hood
Kate		 Miss Julia Gwynne
Isabel		 Miss La Rue
Ruth (a Pirate of all Work)	.....	Miss Neva Bond
		Miss Emily Cross	

Act I.—A Rocky Shore on the Coast of Cornwall.
Act II.—A Ruined Chapel on General Stanley's Estate.

The musical conductor was Mr. Alfred Cellier, back from America. During the first fortnight of the run of the "Pirates" Mr. Grossmith's father died suddenly at

the Savage Club (on the 24th of April), so that after this the "junior" was no longer printed against his name. Frank Thornton, at a moment's notice, had, owing to G. G.'s loss, to don the Major-General's uniform and play his part. The title "Sergeant" was still spelt with a "j," so that whoever drew up the bill must have been thinking of W. S. Gilbert's barrister days. After the first night "In the Sulks," by Frank Desprez and Alfred Cellier, was restored to the programme—it was done on February 21, of the same year—with George Temple, Julia Gwynne, and Frank Thornton in the three characters.

Very soon there were several changes in the cast. Miss Jessie Bond took up the part of Edith, and Miss Gwynne was transferred to Kate. Miss M. Barlow (Billie) played Isabel, and Miss Alice Barnett Ruth—the parts three of the ladies had enacted in America.

It was quite unusual for Clement Scott to write criticisms of musical plays, although he did pen a notice of "Geneviève de Brabant" when it was first done at the old Philharmonic, Islington, in 1871, yet he elected to write thus in *The Theatre Magazine* for May, 1880: "Meanwhile 'The Pirates of Penzance' is a success beyond question; the malcontents have been beaten down, the humour of the text appeals to the whole audience, the quaintness of the conceits are as original as in any of the other operas, and the spirit of the thing, musical and literary, is beyond all praise. . . . Mr. Sullivan is such a magician that he makes one listen to his orchestra as well as to his voice, and enables one to enjoy without fatigue a most delightful entertainment. On this (the musical) point I can only speak as one of the public. We can enjoy music and criticise in our own way without being technical. Some people will like one thing and some another, as, for instance, the singing of Miss Marion Hood in the madrigal 'Oh, leave me not to live alone and desolate,' which by consummate art and exquisite expression is turned into a song-poem worthy of the highest-class opera; the admirable simplicity and irresistible quiet of Mr. George Grossmith



OPERA COMIQUE

Licensed by the Lord Chamberlain to Mr. Russel, Strand.
Lessee and Manager **MR. DOYLE CARTE**

EVERY EVENING,
The New and Original Melo-Dramatic
Opera, in Two Acts, entitled

THE PIRATES OF PENZANCE

By Messrs. A. SULLIVAN and W. S. GILBERT,

Preceded as is by the New and Original Vaudeville,
IN THE SULK

By FRANK DESPREZ. Music by ALFRED CELLIER.

No Booking Fees
Box Office open daily
from 11 to 5.

S. H. WOOD

SERG. : Our feelings we with difficulty smother—
 ALL : 'Culty smother,
 SERG. : When constabulary duty's to be done—
 ALL : To be done.
 SERG. : Ah, take one consideration with another—
 ALL : With another,
 SERG. : A policeman's life is not a happy one.
 ALL : When constabulary duty's to be done,
 To be done,
 The policeman's life is not a happy one.

SERG. : When the enterprising burglar's not a-burgling—
 ALL : Not a-burgling,
 SERG. : When the cut-throat is not occupied in crime—
 ALL : 'Pied in crime,
 SERG. : He loves to hear the little brook a-gurgling—
 ALL : Brook a-gurgling,
 SERG. : And listen to the merry village chime—
 ALL : Village chime.
 SERG. : When the coster's done a-jumping on his mother—
 ALL : On his mother
 SERG. : He loves to lie a-basking in the sun—
 ALL : In the sun.
 SERG. : Ah, take one consideration with another—
 ALL : With another,
 SERG. : The policeman's lot is not a happy one.
 ALL : When constabulary duty's to be done,
 To be done,
 The policeman's life is not a happy one.

The verb "to burgle" soon got into everyday usage, while the song itself found favour everywhere in a cynical sort of way. Gilbert was very fond of using policemen and robbers and sailors in his *Bab Ballads* and his "Rejected Addresses" in *Fun*, as well as bishops and burglars.

A new prima donna was engaged for the part of Mabel, who, to quote Barrington again, "was a perfect picture to look at and equally pleasant to listen to. This was Marion Hood—tall, slight, and graceful, a typical English girl with a wealth of fair hair, which I believe was all her own. Her singing of the waltz song, 'Poor Wandering One,' was quite one of the features of the first act,

on account of what Sullivan called 'the farmyard effects.' I only appeared in the second act, and my song, 'The Enterprising Burglar,' was such an immense success that I always had to repeat the last verse at least twice. It occurred to me that an encore verse would be very nice, and in a rash moment I one day presumed to ask Gilbert to give me one. He informed me that 'Encore' meant 'Sing it again'! I never made such a request again, but I heard it whispered that years later in a revival of the opera, the comedian playing the part was allowed to sing the last verse in three languages as an encore."

Owing to an accident at rehearsal to Miss Everard, who was to have played Ruth, Miss Emily Cross was sent for at the last moment, and after much pressure she consented to take up the part, and played it with entire success after only two days' rehearsal. However, she only acted the rôle for a short time, when Alice Barnett, who created Ruth in America, was sent for. But this was a previous arrangement.

The original idea of the "Pirates of Penzance" is to be found in one of W. S. Gilbert's prose contributions to *Fun*. It is a pity that his "Rejected Addresses" have never been reprinted from these old volumes. Of course, the whole piece is a burlesque on the Early Victorian (theatre) blood-and-thunder pirate and rover dramas that were so popular at the old Surrey, the Coburg, and the Grecian and Britannia Theatres, to say nothing of the Adelphi and Drury Lane when T. P. Cook was the hornpipe-dancing hero. Think of the excitement to be extracted from "The Pirates' Lair," "The Mutineer's Widow," "Jack's the Lad," "Black Hugh, the Outlaw," and "Topsail Sheet Blocks; or, The Gunner and the Foundling." But above all it is wildly reminiscent of the toy drama, which was always penny plain and two-pence coloured. Those jolly cardboard characters, that were manufactured by the Skeltons and the Webbs in the Grecian and City Road emporiums, which were such a joy to the boys of long ago. The Brigand Chief

reappeared in the gorgeous Pirate King of "Dick" Temple :

Oh ! better far to live and die
 Under the brave black flag I fly,
 Than play a sanctimonious part
 With a pirate head and a pirate heart.
 Away to the cheating world go you,
 Where Pirates all are well to do ;
 But I'll be true to the song I sing,
 And live and die a Pirate King.

There's noble sentiments for you !

Throughout the words are deliciously Gilbertian. The most preposterous things are uttered by the characters in the most serious way ; all the ordinary rules of life are perverted after the author's own fashion, and the maddest folly is clothed with a gravity that makes it more laughable than if its true quality were thrust upon the audience through the medium of a grinning mask.

George Grossmith was quite at his happiest as the Major-General, and burlesqued the business with quiet hilarity.

I am the very pattern of a modern Major-General,
 I've information vegetable, animal and mineral.
 I know the Kings of England and I quote the fights historical
 From Marathon to Waterloo in order catagorical ;
 I'm very well acquainted, too, with matters mathematical,
 I understand equations, both the simple and quadratical,
 About binomial theorem I'm teeming with a lot o' news—
 With many cheerful facts about the square of the hypotenuse.

And two lines from another verse :

Then I can hum a fugue of which I've heard the music's din
 afore,
 And whistle all the airs from that infernal nonsense, "Pinafore."

Some critics have thought this an advance on the "Wellington Wells" patter song in "The Sorcerer," but it was not half such a favourite in Suburbia. It was a bit too clever, perhaps. W. S. Gilbert was rather

spare of the pretty ballads he introduced so plentifully for Arthur Sullivan to set in his other works. Of course there was a great similarity between the characters in "Pinafore," and in "The Pirates," but they had so many distinctive features that the likeness need not be insisted upon. But the critics wondered how long Gilbert's humour would last and be accepted, and questioned whether Sullivan's music would flow so sweetly, and how long, in fact, the new school could maintain its high level. "At present all this is fresh, and we should make the most of it," said one writer, but he warned the public that the pieces were quite ephemeral, and would not survive their generation! Well, that was written forty years ago, and—may we say it?—the Gilbert and Sullivan operas are still going strong, and show no sign of decay.

An amusing incident that occurred at one of the rehearsals has been recorded by François Cellier. In Act II., where the Major-General and his daughter Mabel are captured by the pirates, Frederic, who is supposed to have appeared on the scene, neglected his cue, and was off the stage; accordingly when Mabel sang:

Frederic, save us!

Gilbert stood sponsor for the absent tenor, and, adopting his own tune, gave forth:

I'd sing if I could, but I am not able.

The pirates, unchecked, sang:

He would if he could, but he is not able.

Sullivan observed that it might be worse, but for his part he thought the character of Frederic wanted *power*. Then, turning to the dilatory actor he added, "And strict *tempo*, if you please, Mr. Power." "The Pirates," by the way, ran for three hundred and sixty-three performances.

Remembering the success of the children's "Pinafore" in 1879, it struck the management that an experiment might also be tried with "The Pirates," so on December 24, 1884, while a revival of "The Sorcerer" was taking place at the Savoy Theatre in the evenings, a children's company gave their version of "The Pirates of Penzance" in the mornings, with the following little people as the dramatis personæ :

Major-General Stanley	.....	Master Edward Percy
The Pirate King	.....	Master Stephen Adeson
Samuel (his Lieutenant)	.....	Master William Pickering
Frederic (the Pirate Apprentice)	.....	Master Harry Tebbutt
Sergeant of Police	.....	Master Charles Adeson
Mabel	} Major-General Stanley's Daughters {	..... Miss Elsie Joel
Edith		..... Miss Alice Vicat
Kate		..... Miss Eva Warren
Isabel		..... Miss Florence Montrose
Ruth (a Pirate Maid of All Work)	.....	Miss Georgie Edmonds

This was entirely successful, and the theatre was packed every morning throughout the Christmas holidays. Several of the young folk followed up the profession in after years, and especial mention may be made of the Adesons, who are well known on the Lyric stage, and of Miss Georgie Edmonds, who became quite a favourite in musical and other comedies.

CHAPTER IX

“Patience; or, Bunthorne’s Bride” at the Opera Comique—Oscar Wilde and the Æsthetic Craze—Sullivan’s Delightful Music and Gilbert’s Witty Songs and Dialogue.

WHEN “Patience; or, Bunthorne’s Bride” was first presented at the Opera Comique on Saturday evening, April 23, 1881, the weird and wild, not to say Oscar Wilde, craze of sham æstheticism was not only at its zenith, but it had invaded the whole of inner and outer London in one form or another. Everything and everybody, according to these false amateurs of art, were either “too-too” or “utterly too-too” or “quite too utter,” whatever those cryptic phrases might mean. Of course, such catch expressions, which were the “sincere” invention of Oscar Wilde and his followers, were easily caught up in the theatres and in the comic papers, while not only the man in the street, but the street boy too, was, so to speak, impregnated with the idiotic jargon that passed for “expressive speech” in the fastnesses of the elect. Oscar Wilde, when he first came to London from Oxford, where he had greatly distinguished himself, was received everywhere, and, notwithstanding his eccentricities, promised to make a name for himself, which at first he did, although even then he was one of those unhappy decadents whose end was tragic, through his own terrible faults. He strove for notoriety and got it.

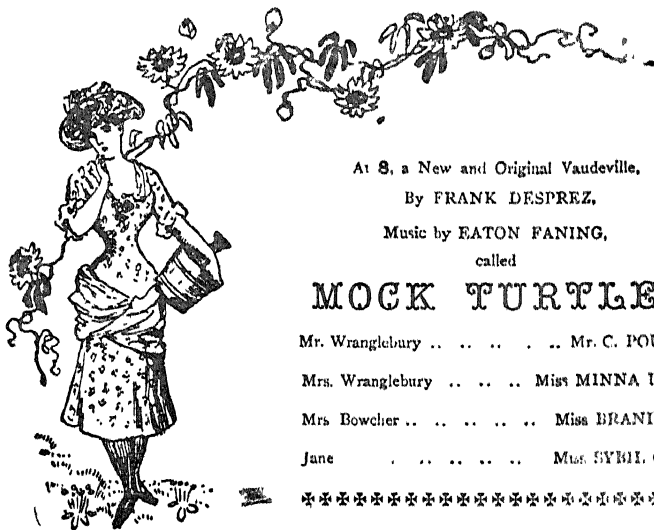
When only twenty-three years of age the young poet set in motion, by means of poem, lecture, and story, that curious nineteenth-century fashion, Æstheticism,

which had an army of male and female apostles and disciples. In America, in Paris, and in London his daring and clever paradoxes found eager admirers, and it may be said that he became the creator of a new if somewhat artificial artistic atmosphere. As early as the spring of 1881 he published his first volume of *Poems*, which attracted a very large amount of criticism and attention. Naturally Wilde's affected though striking personality tempted the satirists to wield pen and pencil in *Punch* and many other journals—F. C. Burnand in the pages of the London charivari and on the stage with "The Colonel," and Du Maurier, whose "Postlethwaites" and "Maudles" and the "Cimabue Browns" were still diverting the town when "Patience" appeared. When Wilde later developed into a dramatist, his plays had all the characteristics of his conversation, and they all had the same qualities—a paradoxical humour and a perverted outlook on life being the most prominent.

The following is an example of Wilde's "funny little ways." Soon after the trial of the notorious Lefroy, the great worshipper of the sunflower was sitting in Romano's Restaurant entertaining a few choice spirits with his verbal fireworks. "If," he said in his most ineffably important manner, "if I were not a poet and could not be an artist I should wish to be a murderer." "What!" exclaimed someone, "and have your picture in the *Daily Telegraph*?" "Better that," murmured Wilde, "than to go down to the sunless grave unknown."

Oscar Wilde was a sincere admirer of Irving, and on this occasion he indulged in a strain of extravagant praise of the popular idol of the Lyceum. Someone criticised the somewhat attenuated legs of the great actor. "Irving's legs," replied Wilde pompously, "Irving's legs are distinctly precious, *but his left leg is a poem.*"

When Gilbert first projected "Patience" his intention was to satirise certain magnates of the Church, with the ambitious curates in minor rôles, and the primary draft showed that the plot was to be based partly on



At 8, a New and Original Vaudeville,

By FRANK DESPREZ,

Music by EATON FANING,

called

MOCK TURTLES

Mr. Wranglebury Mr. C. POUNDS

Mrs. Wranglebury Miss MINNA LOUIS

Mrs. Bowcher Miss BRANDRAM

Jane Miss SYBIL GREY

At 8.40

→ PATIENCE: ←

Or, Bunthorne's Bride.

—••••—

Written by W.S.GILBERT, Composed by ARTHUR SULLIVAN

—••••—

Reginald Bunthorne Mr. GEO. GROSSMITH

A Fleahy Poet

Archibald Grosvenor, Mr. RUTLAND BARRINGTON

An Idyllic Poet

Mr Bunthorne's Solicitor Mr. G. BOWLEY

Col. Calverley

Maj. Murgatroyd

Lieut. the Duke

of Dunstable

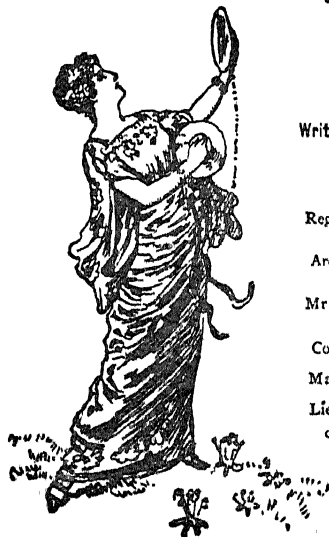
Officers of
Dragoon Guards

Mr. WALTER BROWNE

Mr. FRANK THORNTON

Mr. DURWARD IELY

CHORUS OF OFFICERS OF DRAGOON GUARDS.



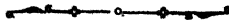


The Lady Angela } Miss JESSIE BOND
 The Lady Saphir } Miss JULIA GWYNNE
 The Lady Ella } Miss FORTESCUE
 The Lady Jane } Miss ALICE BARNETT
 AND
 Patience .. *A Dairymaid* .. Miss LEONORA BRAHAM
 CHORUS OF RAPTUROUS MAIDENS



ACT I.

EXTERIOR OF CASTLE BUNTHORNE



ACT II.

A GLADE.



Conductor Mr. FRANK CELLIER

Stage Manager Mr. W. H. SEYMOUR.



The Opera produced under the personal direction of the Author and Composer.

NEW SCENERY BY H. EMDEN.

The *Æsthetic* Dresses designed by the Author, and executed by Miss FISHER. Other Dresses by Messrs. E. MOSKS & SON,

Messrs. G. HOBSON & Co., and Madame AUGUSTE.

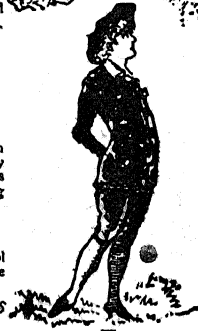
THE DANCES ARRANGED BY MR. J. D'AUBAN.

NO FEES OF ANY KIND.

Programmes are provided, and Wraps and Umbrellas taken free of charge. Any attendant detected in accepting money from visitors will be instantly dismissed; the public is therefore requested not to tempt the attendants by offering them gratuities.

The Refreshment Saloons are under the direct control of the Management, and everything will be found to be of the best quality.

Acting Manager Mr. GEORGE EDWARDES



"The Story of Gentle Archibald," a "Bab" ballad—this has only recently been disinterred from the pages of *Fun* by H. Rowland Brown and Rowland Grey, two of Gilbert's personal friends—and "The Rival Curates." Archibald wanted to be a clown, much to the dismay of his worthy but feeble sire.

"Oh, Archibald," said he, "my boy,
My darling Archibald Molloy!
Attention for one moment lend.
You cannot seriously intend
To spend a roving life in town
As vulgar, base, dishonest clown,
And leave your father in the lurch,
Who always meant you for the Church,
And nightly dreams he sees his boy
'The Reverend Archibald Molloy'!"

But "The Rival Curates," too, was to be drawn upon extensively. It will be remembered that this "Bab" ballad details how Mr. Clayton Hooper, who had the reputation of being "the mildest curate going," was incensed to find that a neighbouring curate, Hopley Porter, was gaining credit for being milder still; and how Hooper engaged minions to go and threaten to assassinate Porter if he did not curl his hair, play croquet, and indulge in other worldly vanities, which Porter, to save his life, joyously consented to do, leaving to his rival the mildness which he had striven to maintain.

"What?" said the reverend gent,
"Dance through my hours of leisure?
Smoke? Bathe myself with scent?—
Play croquet? Oh, with pleasure!"

"Wear all my hair in curl?
Stand at my door and wink—so—
At every passing girl?
My brother, I should think so."

"For years I've longed for some
Excuse for this revulsion;
Now that excuse has come—
I do it on compulsion."

He smoked and winked away—
 This Reverend Hopley Porter—
 The deuce there was to pay
 At Asses-milk-cum-Worter.

And Hooper holds his ground,
 In mildness daily growing ;
 They think him all around
 The mildest curate going.

But Gilbert changed his mind at the last moment, fearing he might give offence to the dignitaries of the Church and religion itself, so, as the "æsthetics" were in the public eye he thought he would elevate them to the boards. Besides, in satiring the pretensions of the followers of the new cult he knew he would not be doing any harm to the genuine lovers and professors of the beautiful in either of the arts. At the same time Gilbert was aware that he was running the risk of supplying a piece that could not be expected to be more than ephemeral, but this he determined to face, and leave the rest to the decision of the gods—Olympian and otherwise. However, Gilbert was a false prophet to himself, for, with the glorious inspiration of Sullivan's music the piece is just as welcome to-day as when it first caught the taste of the town. For, indeed, age cannot wither nor custom stale the infinite variety of Sullivan's melodies which flowed from the Opera Comique Theatre.

To-night, Saturday, April 23, 1881.

An Entirely New and Original Æsthetic Opera in Two Acts,
 entitled

PATIENCE ; OR, BUNTHORNE'S BRIDE.

Written by W. S. Gilbert. Composed by Arthur Sullivan.

Reginald Bunthorne (a Fleshly Poet) .. Mr. George Grossmith
 Archibald Grosvenor (an Idyllic Poet) .. Mr. Rutland Barrington
 Mr. Bunthorne's Solicitor Mr. G. Bowley
 Colonel Calverley } Officers { Mr. Richard Temple
 Major Murgatroyd } of Dragoon { Mr. Frank Thornton
 Lieut. the Duke of Dunstable } Guards { Mr. Durward Lely

Chorus of Officers of Dragoon Guards

The Lady Angela	} Rapturous Maidens {	Miss Jessie Bond
The Lady Saphir		Miss Julia Gwynne
The Lady Ella		Miss Fortescue
The Lady Jane		Miss Alice Barnett
Patience (a Dairymaid)		Miss Leonora Braham
		(Her First Appearance at this Theatre).
		Chorus of Rapturous Maidens.
Conductor		Mr. Frank Cellier

ACT I.

Exterior of Castle Bunthorne.

ACT II.

A Glade.

Note.—The Management considers it advisable to state that the Libretto of this Opera was completed in November last.

It should be noted that Bunthorne, although credited with a bride, never has one. He, of course, is transformed from Clayton Hooper, while Grosvenor is Hopley Porter. Archibald Grosvenor was originally called Algernon—evidently Gilbert meant a sly hit at Swinburne, greatly as he admired that wonderful poet—but one of the Westminsters whose name happened to be Algernon Grosvenor objected, so Archibald was chosen instead. Oscar Wilde was a much bigger man than Grossmith, but very “floppy,” so Grossmith made him extravagantly floppy, and reproduced many of Wilde’s ridiculous manners. Bunthorne is a fleshly poet in spirit—if the paradox may stand—but is a slave to his appetite for admiration, with a fine contrast in Grosvenor, who is distinctly amiable but “beastly worldly.” Gilbert was very firm in his drilling of the company, so that each individual member should master the eccentric “goose-step” and the stained-glass attitude of mediæval art, and he also taught them one and all how to deliver the dialogue in the ultra-rapturous tones and accents of the extravagant cultural methods of the effervescent poetasters of the period. Gilbert—who, by the way, designed all the Liberty dresses himself—was greatly assisted, if not led, in the terpsichorean department by John d’Auban, who has only recently passed away at the advanced age of eighty-two. He

had arranged all the dances for all the Savoy pieces. The dances were quite fantastic and solemnly performed by everyone in the true spirit of burlesque.

As parodies of the æsthetic malady had been persistently indulged in by the scribes and the Pharisees—the Pharisees of other cults of course—the first night was looked forward to with a considerable degree of anxiety, but all went well as a marriage bell. In “Patience” Gilbert plays upon the axiom that nothing is certain except the improbable. And, apart from the satire upon a vanished craze, the supreme underlying humour is more tonic than acrimonious. Gilbert’s dialogue is witty all through, while his lyrics are some of the very best he ever wrote. “Patience” teems with golden numbers, and Sullivan’s music is full of the spirit of the old English masters blended with his own genial and touching melodies suggestive of far-off times and music long ago.

Let us begin at the end of the first act, where author and composer seem to have surpassed themselves in the sextette :

I hear the soft note of the echoing voice
Of an old, old love long dead—
It whispers my sorrowing heart “Rejoice”—
For the last sad tear is shed—
The pain that is all but a pleasure will change
For the pleasure that’s all but vain,
And never, oh never, this heart will range
From that old, old love again.

For a quick change we must hark back to the Colonel’s entry song :

If you want a receipt for that popular mystery,
Known to the world as a Heavy Dragoon,
Take all the remarkable people in history,
Rattle them off to a popular tune.
The pluck of Lord Nelson on board of the *Victory*—
Genius of Bismarck devising a plan ;
The humour of Fielding (which seems contradictory) ;
Coolness of Paget about to trepan—

The science of Jullien, the eminent musico—
 Wit of Macaulay, who wrote of Queen Anne—
 The Pathos of Paddy, as rendered by Boucicault—
 Style of the Bishop of Sodor and Man—
 The dash of a D'Orsay, divested of quackery—
 Narrative powers of Dickens and Thackeray—
 Victor Emmanuel—peak-haunting Peveril—
 Thomas Aquinas and Doctor Sacheverell—
 Tupper and Tennyson—Daniel Defoe—
 Anthony Trollope and Mr. Guizot!
 Take of these elements all that is fusible,
 Melt them all down in a pipkin or crucible,
 Set them to simmer and take off the scum,
 And a Heavy Dragoon is the residuum.

The poem—or, as the comic papers of the eighties used to spell it, "pome"—"Oh! Hollow! Hollow! Hollow!" recited by Bunthorne, was a deliberate parody, not only of Wilde, but of the vagueness and insipidity of several of his followers into the empyrean of the inexplicable.

Prithee, pretty maiden, prithee tell me true

is full of Sullivan touches of the old-world madrigal manner that appealed to all music lovers. The marvellous way in which Sullivan set the rather cruel recitative and song allotted to Jane at the opening of the second act relieved it of all its mordant intention, and made the melody one of the most popular, apart from some of the duets, in the whole opera :

Silvered is the raven hair.

But, as I have suggested, "Patience" contains more quotable songs than almost any other of the whole Gilbert and Sullivan series. "Love is a plaintive song," sung by Patience, is quite pathetic in the tenderness of words and musical strain.

Mr. Richard Temple as Colonel Calverley had another excellent song, besides the Dragoon one quoted, in "When I first put this uniform on." Richard Temple was one of the most valued members of the company—a very

good actor and a well-trained vocalist who had had a fruitful amount of experience in Italian and English ballad opera, as well as in *opera bouffe*, before he joined D'Oyly Carte.

George Grossmith was, of course, provided with many suitable numbers, one of the best being the recitative and song in Act I. in which he explains his own true sentiments :

If you're anxious for to shine in the high æsthetic line as a man of
culture rare

You must get up all the germs of the transcendental terms, and
plant them everywhere.

You must lie upon the daisies and discourse in novel phrases of
your complicated state of mind,

The meaning does not matter if it's only idle chatter of a trans-
cendental kind.

And everyone will say,

As you walk your mystic way,

" If this young man expresses himself in terms too deep for me,
Why, what a singularly deep young man, this deep young man
must be."

Grosvenor's song, " The Magnet and the Churn," was greatly admired, while his recitations of " Gentle Jane " and " Teasing Tom " might have inspired Hilaire Belloc to write his *Cautionary Tales*.

CHAPTER X

The Building of the Savoy Theatre—"Patience" transferred from the Opera Comique—The Electric Light—The Queue—And No Fees.

It was a common saying at the time that the Pirates with *Patience* built the Savoy Theatre, for the hour arrived when, fortune having smiled on the Opera Comique combination, the three "conspirators" decided that they wanted a pleasure house of their own. D'Oyly Carte was fortunate in securing a plot of land between the Strand and the Victoria Embankment, on which he had created the Savoy Theatre, on a spot, to quote the enterprising entrepreneur's own words, "possessing many associations of historic interest, being close to the Savoy Chapel and in the precincts of the Savoy, where formerly stood the palace once inhabited by John of Gaunt and the Dukes of Lancaster, and made memorable in the Wars of the Roses." The theatre is noteworthy, apart from other reasons, in that it was the first to be lighted by electricity in every part of the house. It was another manager who first introduced the electric light to London as an illuminant in August, 1878. This was John Hollingshead, always a go-ahead "showman," who had six arc lights burning outside the Gaiety for nine months as an experiment and an advertisement. To Mr. Carte we are indebted for two very agreeable conveniences—the queue, since adopted by all the theatres of modern London, and, following in the wake of John Hollingshead at the Gaiety he kept to the innovation of "No Fees." This D'Oyly Carte maintained during his lifetime, but when other

managements invaded the house after Mr. William Greet's lesseeship, and Savoy opera was heard there no more, the fee fiend was again installed in all its vicious supremacy and, as at all other places of theatrical entertainment, still arrogantly reigns.

On the opening night D'Oyly Carte issued a manifesto to the playgoer and public generally in which the new theatre was described in every detail, and, although many beautiful theatres have since been built, few have surpassed the Savoy in its ease, elegance, and general serviceability. In this progressive period, when electricity is one of the greatest factors in all walks of life—in all professions and callings—it seems odd to find D'Oyly Carte almost apologising for his temerity in installing the electric light—"this being done as an experiment, and may succeed or fail." But naturally many of the old school prophesied not only failure, but other dire evils, as the result, if not the punishment, for daring to introduce the incandescent lamps which were always to be unreliable and uncertain—until they were to triumphantly prove their utility. Another innovation was this establishment of the queue, which is now universal at all the theatres and other public places of entertainment.

The first night's audience promptly recognised and acclaimed D'Oyly Carte's liberality and innovations, and in a few years he had many imitators and followers in regard to his system of stage and auditorium lighting. For the auspicious occasion of the opening one of the most brilliant audiences ever gathered together filled the theatre, and those who could not get into the stalls and circle sought asylum in the pit, upper boxes, and even the gallery. A very tastefully designed programme by Miss Alice Havers was presented to every member of the congregation of playgoers, "Free, gratis, and for nothing." Later some of the programmes were decorated by sketches and pictures by Pilotell and other artistes. "Patience" in the full tide of its prosperity was transferred in a day from the Opera Comique to the new Savoy Theatre, October 10, 1881, with the whole of the company, with

the exception of Richard Temple, who remained behind in Wych Street, at the special request of W. S. Gilbert, for the revival of "Princess Toto," of which I have given full particulars in an earlier chapter. At the Savoy, Temple's place was taken by Mr. Walter Browne for the time being. But when the next opera, "Iolanthe," was produced, Mr. Temple made his almost permanent Savoy bow. Sir Arthur Sullivan conducted, and afterwards changed his clothes and went down to Norwich by the midnight train and superintended the rehearsal of the Festival there at ten o'clock in the morning, very much to the surprise of those who were then reading the accounts in the morning papers of the opening night at the Savoy. On the following Saturday night (November 17) a new Vaudeville was presented, called "Mock Turtles," written by Frank Desprez and composed by Eaton Fanning

Mr. Wranglebury	Mr. Courtice Pounds
Mrs. Wranglebury	Miss Minna Louis
Mrs. Bowcher	Miss Brandram
Jane	Miss Sybil Grey

This was a good start for Courtice Pounds, who had joined the Gilbert and Sullivan régime and appeared in the chorus of "Patience" on November 10, but, as will presently be seen, was soon promoted to a part, and became a shining light at the Savoy and elsewhere.

There was one significant name on the programme—George Edwardes, who, although he had been the acting manager all the time at the Opera Comique, was now first announced in print as filling that post. My old friend Charles J. Abud tells the following characteristic anecdote of George Edwardes. It is given in his own words.

"I shall never forget," says Abud, "my first meeting with George Edwardes. We were boyish acting managers together, and first came into contact in 1880, when I was at the Globe managing for Lord Kilmorey, and he was

at the Opera Comique when 'Pinafore' was done, looking after the interests of Michael Gunn, who had a share with D'Oyly Carte. These two theatres joined each other. I soon got to know George by sight, but did not meet him personally till one night he ran into me at the Globe and said, 'I wish to goodness you would let me go up on the roof of your theatre.' "

Not unnaturally, I immediately wondered whether he had gone mad.

" 'What on earth for?' I asked.

" 'Well, the truth is, D'Oyly Carte is waiting for me at the box office, and I am supposed to be in the theatre. I want you to let me out of the trap-door of your theatre so that I may get in at the trap-door of the Opera Comique. Do you understand?'

" I understood! It was a daring project—a truly George Edwardian project! But, like most of George Edwardes's startling schemes, it came off. Up he went across the roof of one theatre to the roof of the other, down again—*et voilà!*

" George Edwardes found D'Oyly Carte impatiently waiting for him at the box office. And George Edwardes, with that sang-froid which was one of his most amazing and amusing characteristics, calmly informed Carte that he had just been—counting the gallery!"

"Patience" drew at the Savoy even better than it did at the Opera Comique, and continued on its course until on November 22, 1882, it had been played for four hundred and eight performances. It was equally successful in the country, where several companies were on the road, and in Australia, and in America, where, apart from the companies organised in London by D'Oyly Carte and sent over, it was well known that unauthorised performances had been given throughout the length and breadth of the two continents. Actions were brought by the Savoy triumvirate to stop these illegal productions, but the American judges in several instances decided against them. As Arthur Sullivan remarked "It seemed to be their opinion that a free and independent American

citizen ought not to be robbed of his rights of robbing somebody else."

The songs and melodies were on everybody's tongue, for they seemed to have gained fresh life from their home by the Thames. One of the most popular hits of the opera with everybody was the duet sung towards the end of the second act, where Archibald Grosvenor is converted by Reginald Bunthorne into an "Everyday young man."

Conceive me, if you can,
 An everyday young man,
 A commonplace type
 With a stick and a pipe
 And a half-bred black and tan,
 Who thinks suburban "hops"
 More fun than Monday "Pops";
 Who's fond of his dinner,
 And doesn't get thinner
 On bottled beer and chops.

The "Monday 'Pops'" were particularly good concerts held on Monday evenings at the old St. James's Hall, while in the same building at a smaller hall if your fancy was bent that way you could have a nigger feast with the Moore and Burgess Minstrels. All the same I have known singers rise from the one and descend to the other.

CHAPTER XI

A Fairy Opera at the Savoy—"Iolanthe; or, The Peer and the Peri"—"The Fairy Curate" and "The Periwinkle Girl"—The Piece Produced Five Hours Later in New York.

ONCE again we have to turn to the *Bab Ballads* for the crystallised idea of the plot of "Iolanthe" where all may read it in "The Fairy Curate."

Once a fairy, light and airy,
Married with a mortal.
Men, however, never, never,
Pass the fairy portal.
Slyly stealing, she to Ealing
Made a daily journey;
There she found him, clients round him—
(He was an attorney.)

This marriage resulted in the birth of a baby, who became a curate. The Bishop one day calls upon the curate, and finds him with his mother:

"Who is this, sir—ballet miss, sir?"
Said the Bishop coldly.
" 'Tis my mother and no other,"
Georgie answered boldly.
"Go along, sir! You are wrong, sir;
You have years in plenty,
While this hussy (gracious mussy!)
Isn't two and twenty."

And as the Bishop would not believe Georgie the Curate, Georgie took wing and joined the Mormons. In the poem the father, as shown in the first verse, is an attorney; in the opera, after several incarnations as stockbroker

and attorney and judge, he attains to the highest eminence and we meet him as a "highly susceptible Chancellor." In "The Periwinkle Girl" we find that chaste maiden wooed for her charms by her two most regular customers, Duke Bailey and Duke Humphy, but their intentions do not appear to be altogether honourable. But "A Miserable grov'ling Earl" is made of different metal :

The Earl he up and says, says he,
 "Dismiss them to their orgies,
 For I am game to marry thee
 Quite reg'lar at St. George's."
 (He'd had, it happily befell,
 A decent education.
 His views would have befitted well
 A far superior station.)

Her views of earldoms and their lot
 All underwent expansion.
 Come, Virtue in an earldom's cot,
 Go, Vice in ducal mansion.

Three nights after the withdrawal of "Patience" the Savoy reopened its doors on Saturday, November 25, 1882, with :

IOLANTHE ; OR, THE PEER AND THE PERI.

An Entirely New and Original Fairy Opera.

Written by W. S. Gilbert.

Composed by Arthur Sullivan.

The Lord Chancellor Mr. George Grossmith
 The Earl of Mountararat Mr. Rutland Barrington
 Earl Tolloller Mr. Durward Lely
 Private Willis (of the Grenadier Guards) Mr. Charles Manners
 Strephon Mr. Richard Temple
 Queen of the Fairies Miss Alice Barnett
 Iolanthe (a Fairy—Strephon's Mother) Miss Jessie Bond
 Celia Miss Fortescue
 Leila Miss Julia Gwynne
 Fleta Miss Sybil Grey
 Phyllis (an Arcadian Shepherdess and
 Ward in Chancery) .. Miss Leonora Braham
 Chorus of Dukes, Marquises, Earls, Viscounts, Barons and Fairies.

Act I.—An Arcadian Landscape.

Act II.—Palace Yard, Westminster.

Date : Between 1700 and 1882.

At first it was intended to call the work "Perola," a sort of superstition having arisen in favour of a title beginning with a P, owing to the success of "Pinafore," the "Pirates," and "Patience." Wiser counsels prevailed, and Iolanthe—far the prettier name—was chosen.

Some of the critics were very severe in their notices of "Iolanthe," and condemned both Gilbert and Sullivan, the one for his bad taste in satiring the House of Lords—the reform of this classic institution was very much in the air at the time—and the other for the lack of melody in his music! A few disgruntled scribes indeed fell to abusing Gilbert quite violently, and demanded to know "Where is this topsy-turvydom, this musical and dramatic turning of ideas wrong side out to end?" But on going through these criticisms after this long lapse of years I have come to the conclusion that the writers failed to grasp the aim of Gilbert's satire. In the pungency of his pen he was only carrying on the tradition created by Aristophanes, and if his sarcasms were bitter and biting they were never vitriolic. They could not see that all Gilbert's sharp pokes were only intended to titillate, and that there was never any gall in his fun. Anyhow, "Iolanthe" is very much alive to-day, and the humour is as mordant as ever, while the music has long been accepted as some of the prettiest and quaintest that even Sullivan ever composed. After abusing Gilbert roundly for his "scoffing" manner, a well-known critic speaks of the instantaneous success of the opera! "To Dr. Arthur Sullivan's share in ensuring the certainty of their result I shall presently refer more particularly. He has as much to do with it as Mr. Gilbert, but in a different way. The combination is a particularly happy one, and 'draws' the public irresistibly. To thousands, doubtless, the chief attraction of 'Iolanthe' will be a libretto by the Poet of Paradoxes and Incongruities; to other thousands the promise of enjoyment will be in the music of a composer whose popularity is based upon talent and culture of a very high order. But, in this felicitous partnership, it is Mr. Gilbert after all, who is the mirth-mover. He has

At 2.30.

"IOLANTHE,"

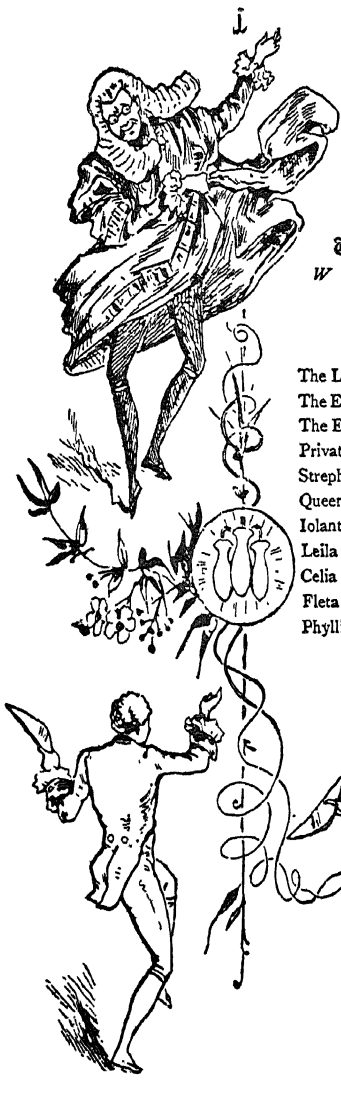
The Peer and the Peri.



FAIRY OPERA.

Words by *W. S. GILBERT.* Music by *ARTHUR SULLIVAN.*

Dramatis Personæ.

The Lord Chancellor	Mr. GEORGE GROSSMITH
The Earl of Mountararat ..	Mr. RUTLAND BARRINGTON
The Earl Tolloller	Mr. DURWARD LELY
Private Willis (<i>of the Grenadier Guards</i>)	Mr. C. MANNERS
Strephon (<i>an Arcadian Shepherd</i>) ..	Mr. R. TEMPLER
Queen of the Fairies	Miss ALICE BARNETT
Iolanthe (<i>a Fairy—Strephon's Mother</i>)	Miss JESSIE BOND
Leila	Miss MAUD CATHCART
Celia	} <i>Fairies</i>
Fleta .. .. .		Miss FORTESCUE
Phyllis (<i>an Arcadian Shepherdess</i> <i>and Ward in Chancery</i>)	Miss SYBIL GREY
	Miss LEONORA BRAHAM




 Chorus of
Dukes,
Marquises,
Earls,
Viscounts,
Barons
and
Fairies.


Act I.

AN ARCADIAN LANDSCAPE.

Act II.

PALACE YARD WESTMINSTER.

Date between 1700 & 1882.

The Opera produced under the personal direction of the Author and Composer.

SCENERY by Mr. HENRY EMDEN.

Musical Director .. Mr. FRANK CELLIER.

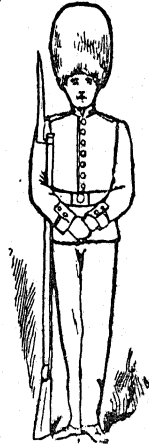
The entire Theatre, Stage and Auditorium is lighted by Electricity. The arrangements for this lighting, and for the Electric Stars used on the Fairies' heads are carried out by Messrs. Siemens Bros. & Co. Limited; the Lamps used being Swan's Incandescent Lamps.

NO FEES OF ANY KIND.

PROGRAMMES are provided and Wraps taken free of charge. Any attendant detected in accepting money from visitors will be instantly dismissed; the public is therefore requested not to tempt the attendants by offering them gratuities.

The Refreshment Saloons are under the direct control of the management, and everything will be found to be of the best quality.

All letters on any business connected with the SAVOY THEATRE should be addressed to Mr. R. D'OVLV CARTE and not to any individual officer.



accustomed us to regard him as a fertile imaginer of inimitable absurdities, and to expect that he will breathe his special vein of fun more and more copiously every time he puts forward a new work." After that the carpers can be left to themselves to enjoy their own carpings. The first-night audience was most decidedly representative of all the best in art and society. Captain Eyre Shaw, the chief of the Fire Brigade and one of the then most popular men in London society, was seated in the very centre of the stalls when Miss Alice Barnett, as the massive Fairy Queen, sang, perhaps with deep intent, and arms outstretched across the footlights :

On fire that glows
 With heat intense,
 I turn the hose
 Of common sense,
 And out it goes,
 At small expense !

We must maintain
 Our Fairy law ;
 That is the main
 On which to draw-
 In that we gain
 A Captain Shaw !

Oh, Captain Shaw,
 Type of true love kept under !
 Could thy Brigade
 With cold cascade
 Quench my great love ?—I wonder.

The boxes, stalls, and circles were mostly occupied by Captain Shaw's friends and acquaintances, and their burst of hilarity at the line "Type of true love kept under" was infectious, and was quite a memorable incident of the night, for soon the rest of the house, catching the point, were equally delighted, much to the confusion of Captain Shaw at these unexpected marks of attention. The only important addition to the "front ranks of Savoyards" taking part

in "Iolanthe" was Mr. Charles Manners, who was promoted to take the small but striking part of the Sentry, Private Willis. He at once justified the selection, and long ago distinguished himself as a plucky pioneer in the cause of English Opera. There were several M.P.'s present, and they were mightily tickled when the stalwart Grenadier Guardsman in his splendid bass voice rolled out :

When in that house M.P.s divide,
 If they've the brain and cerebellum, too,
 They've got to leave that brain outside,
 And vote just as their leaders tell 'em to.
 But then the prospect of a lot
 Of dull M.P.s in close proximity,
 All thinking for themselves, is what
 No chap can face with equanimity.

It was in "Iolanthe" that one of the ladies, playing a fairy, captivated the attention of a young peer, who afterwards proved fickle, at considerable cost to himself—in fact, to the tune of ten thousand pounds. This young aristocrat mystified Rutland Barrington one night when visiting his dressing-room before Barrington was aware of his identity, or knew of the attachment, by his happy-go-lucky ways and his intimacy with Grossmith—Barrington and Grossmith both dressed in the same room—so when Barrington remarked to the visitor, "You will very soon know the piece by heart," he received the reply, "Well, is she not worth it?" Then when the engagement was announced—Miss Fortescue to Lord Garmoyle, afterwards Earl Cairns—he understood. W. S. Gilbert warmly espoused the lady's cause when the engagement was broken off by the family, and succeeded, as the parents did not anticipate any pleasure from a *cause célèbre*, in obtaining for Miss Fortescue, the lady in question, the large sum of ten thousand pounds, as already stated. After this unexpected event Miss Fortescue at the suggestion of W. S. Gilbert, turned her attention to the "legitimate" drama, and played in "Dan'l Druce" at the Court Theatre, and gradually, as everybody knows, became a most engaging and attractive West End actress

One of the saddest things in connection with Arthur Sullivan and "Iolanthe" was that on the evening that he was to conduct the first-night performance information was conveyed to him that all his savings had disappeared in the bankruptcy of a firm of stockbrokers with whom all his securities had been deposited. All the monetary result of his labours and energy of twenty-five years were swept away at once, and with only a few hundred pounds in the bank he had to start life afresh. But, keeping his ill-fortune to himself as much as he could—it was soon known all over the world—he took his seat in the conductor's chair and valiantly worked through the night.

Sullivan caught the right fairy spirit in his music, and was particularly happy with Gilbert's love-songs, which, however, were sometimes inspired with a spirit of mockery, as in the ditties of the noble Lords with Phyllis the Shepherdess, but Sullivan ignored this, and fashioned his muse with genuine melodies.

Spurn not the nobly born
With love affected,
Nor treat with virtuous scorn
The well connected.

All the principal characters were liberally supplied with appropriate ballads and songs, while George Grossmith as the Lord Chancellor was better furnished than either—"The Highly Susceptible Chancellor" and

When I went to the Bar as a very young man
(Said I to myself—said I),
I'll work on a new and original plan
(Said I to myself—said I).
I'll never assume that a rogue or a thief
Is a gentleman worthy implicit belief,
Because his attorney has sent me a brief,
(Said I to myself—said I).

This and the "Sentry's Song" were in eager demand in every drawing-room in and out of Suburbia by the amateur male vocalists, and so was "When Britain Really Ruled

the Waves," to which, by the way, many of the lachrymonious took exception because the dear old House of Peers was made fun of. If the finest patter song ever written, which Grossmith sang with such humour and verve, had been published separately, that, too, I am certain, would have been a tremendous favourite on the concert platform as well as in the home. Of course it is very long—but, then, it is also very good—"When you're lying awake," etc. Although the songs were not easily detachable, the music was always in request and popular.

When Miss Jessie Bond fell ill Miss Rosina Brandram had her first great opportunity as her understudy, and she quite electrified the house with her glorious rendition of the recitative and song in which Iolanthe pleads to the Lord Chancellor for her son—"My lord, a suppliant at thy feet I plead."

Arthur Law, the author in the time to come of many farces and comedies, was engaged to understudy Rutland Barrington as Archibald Grosvenor, used to tell of the extraordinary contract he had to sign. He was to "understudy, play old men, women, or juveniles, and anything he might be cast for"; with a final tag to this effect: "And write first pieces when required"—all for a weekly salary which was so strong that "weekly" might appropriately be spelt with an "a." Notwithstanding, he wrote many small libretti, and eventually justified himself. There was a considerable amount of fun created at the rehearsals, at the expense of the gentlemen who had to represent the peers, when Gilbert would constantly implore them to wear their coronets as though "they were accustomed to them all their lives." Once, when watching the Procession of Peers, Gilbert remarked to Frank Cellier, "Some of our American friends who will be seeing 'Iolanthe' in New York will probably imagine that British lords are to be seen walking about our streets in this fashion." As a matter of fact, some of them did, and made many anxious enquiries on the subject.

When "Iolanthe" was first presented in New York, owing to the difference in longitudinal time the curtain

rose on the other side five hours later than it did at the Savoy. Accordingly, through the courtesy of the Atlantic Cable authorities, D'Oyly Carte was enabled to send a message across the seas describing the enthusiastic reception of the opera in London. This message transcribed was issued to the American playgoers as they were entering the theatre for the opening performance of "Iolanthe," consequently their appetite for the good things in store for them was appreciably whetted.

In order to protect their rights in their works D'Oyly Carte, acting with Gilbert and Sullivan, had to prepare and send over an English company to play the operas in America, and it was also necessary to refrain from publishing any of the music in England until the two productions, synchronising as nearly as possible in each country, had taken place. Even then the sharks were busy.

CHAPTER XII

“ Princess Ida ; or, Castle Adamant ”—“ The Princess ” at the Olympic Theatre—Revival of “ The Sorcerer ” and “ Trial by Jury ”—The Children’s “ Pirates of Penzance.”

“ PRINCESS IDA ” was more or less a parody of Tennyson’s beautiful poem called “ The Princess,” and was a satire on the then prevalent and absorbing subject of Women’s Rights which so greatly agitated female reformers—or male reformers—in the eighties. Gilbert called his three-act libretto—the first and only piece of the series in three divisions—a “ Respectful perversion of the Poet Laureate’s ‘ Princess.’ ” Already W. S. Gilbert had perpetrated a piece on the same subject at the long-defunct Olympic Theatre in Wych Street, Strand, in 1870. This was quite a charming work according to E. L. Blanchard, although W. S. Gilbert’s fantastic methods were only just beginning to be offered to the public, who had only seen a few of his extravaganzas. It was called “ The Princess—a Whimsical Allegory.”

As the author himself explained, he had for some time determined to try the experiment of a blank verse burlesque in which a picturesque story should be told in a strain of mock-heroic seriousness. The fable of Tennyson’s “ Princess ” supplied the subject-matter of the parody and, said Gilbert, “ I endeavoured so to treat it as to absolve myself from a charge of wilful irreverence. The piece was produced with signal success, owing in no small degree to the admirable earnestness with which Miss M. Reinhardt invested the character of the heroine. . . . It was unfortunately necessary to cast three ladies

for the parts of the three principal youths, and the fact that the three ladies were dressed as gentlemen disguised as ladies imparted an epicene character to their proceedings which rather interfered with the interest of the story. The success of the piece, however, was unquestionable, and it led to a somewhat more ambitious flight in the same direction." It was through this production that J. B. Buckstone commissioned Gilbert to write "The Palace of Truth," on the novelette *Le Palais de Verité*, for the Haymarket Theatre. Some modern writers have stated that "The Princess" was a failure, but, as will be seen, the reverse is the truth. In fact, the critics of the day were highly enthusiastic in their praise and greeting of a new kind of light operatic writing. Even in 1870 Gilbert was planning for a brighter and non-vulgar class of work. He made a start a year later with "Thespis" at the Gaiety, which was the real forerunner of all the Savoy inspirations. Gilbert once said to an interviewer: "When Sullivan and I determined to work together the burlesque stage was in a very unclean state. We made up our minds to do all in our power to wipe out the grosser element, never to let an offending word escape our characters, and never to allow a man to appear as a woman or vice versa."

And now we come to the sixth full-grown operetta. For the sake of reference the two casts are printed side by side.

On Saturday Evening, January 5, 1884,

At 8 o'clock, will be performed for the first time a Respectful Operatic Perversion of Tennyson's "Princess" in a Prologue and Two Acts, entitled

PRINCESS IDA; OR, CASTLE ADAMANT.

Composed by Arthur Sullivan.

Written by W. S. Gilbert.

Savoy, 1884.

Olympic, 1870.

King Hildebrand..Mr. Rutland Barrington Mr. David Fisher

HilarionMr. H. BracyMiss Maria Simpson

CyrilMr. Durward Lely.....Miss Augusta

Thompson

FlorianMr. Charles RyleyMiss M. Montgomery

King GamaMr. George Grossmith ..Mr. George Elliott

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Arac	Mr. Richard Temple	..Miss Jessie Sadler
Guron	Mr. Warwick GreyMiss Harrington
Scynthius	Mr. W. Lugg	.....Miss Caroline Ewell
Princess Ida	....Miss Leonora Braham	..Miss Mattie Reinhardt
Lady Blanche	....Miss Rosina Brandram	..Mrs. Poynter
Lady Psyche	....Miss Kate Chard	.....Miss Fanny Addison
Melissa	Miss Jessie Bond	.....Miss Pattie Josephs

At the Savoy the piece was divided as follows :

- Prologue : Pavilion in King Hildebrand's Palace.
- Act I. : Gardens of Castle Adamant.
- Act II. : Courtyard of Castle Adamant.

In a very short time the prologue was converted into Act I. One critic said of "Princess Ida": "W. S. Gilbert in the libretto just given to the world abundantly proves that he is still the monarch of the Realm of Topsy-turvydom ; but his incongruities are more elaborately worked up than of yore, and therefore less laughter-moving." When it is stated that the libretto of the "Princess Ida" of 1884 is almost identical with the "Princess" of 1870, this observation does not quite fit in with "the application thereof." The dialogue, with slight variations and cuts to admit of the musical numbers—there were only half a dozen in the Olympic piece—was simply lifted from the first version, and, indeed, it was all too good to lose, and, notwithstanding that it was written in blank verse, it went very well from start to finish. And yet there was something amiss ; the story was very slight ; but the lyrics were excellent, and the logic—save the mark—was entirely Gilbertian. It was prophesied that it would run for twelve months at least, but it only ran nine. Most of the music was in Sullivan's best and inimitable manner—catchy, tuneful, and quaint. The songs are full of grace, fancy, and delicious melody, and, as ever, brimming over with rich humour.

During the rehearsals George Grossmith tells us the preliminary preparations were sometimes very tedious.

The music was generally given to the players before Gilbert appeared to read the piece, so that they were often in complete darkness as to the meaning of the words they had to sing. George Grossmith in *A Society Clown* in reference to "Princess Ida" in its early stages says: "We were rehearsing the whole of the concerted music of the first act. My song, 'I can't think why,' sung by King Gama, was not composed, and the whole of my share in the rehearsals was the following three bars and a half of recitative:

KING GAMA (recitative): Must we till then in prison cell be thrust?

HILDEBRAND: You must!

KING GAMA: This seems unnecessarily severe.

"At one of the rehearsals, after singing this trifling bit of recitative, I addressed the composer and said: 'Could you tell me, Sir Arthur, what the words "This seems unnecessarily severe" have reference to?' Sir Arthur replied: 'Because you are to be detained in prison, of course.' I replied: 'Thank you. I thought they had reference to my having been detained here three hours a day for the past fortnight to sing them.' The result was that Sir Arthur liberated me from the remainder of the first act rehearsals; and as I had not to put in an appearance in the second act, and had only one unwritten song in the third, I had, for a wonder, a pretty easy time of it."

When Gilbert came on the scene he usually made things tolerably hard for Grossmith, and worried him, as he did most of the others, a very great deal. But as usual, after the fall of the curtain on every first night all amenities were forgotten and forgiven. The opera was admirably presented by the admirably selected company, while the chorus of soldiers, courtiers, and "sweet girl graduates in their golden hair" commingling with "the daughters of the plough" were an especial feature of a very gorgeous production. Gilbert's dialogue bristled

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with smart remarks and was well peppered with pungent puns.

She's so particular,
She'll scarcely suffer Dr. Watts' *hymns*,
And all the animals she owns are *hers*.

King Gama, that very unpleasant monarch, had some good numbers. He remarks that the cock-crowing at which the ladies of the university rise every morning is "done by an accomplished hen." Mr. Grossmith made the best of a bad King.

If you'll give me your attention, I will tell you what I am :
I'm a genuine philanthropist—all other kinds are sham.
Each little fault of temper and each social defect
In my erring fellow-creatures I endeavour to correct ;
To all their little weaknesses I open people's eyes,
And little plans to snub the self-sufficient I devise ;
I love my fellow-creatures—I do all the good I can—
Yet everybody says I'm such a disagreeable man !
And I can't think why !

But his best ditty, and one that quickly found itself in quotation marks with both the Press and the public, came in the last act :

Whene'er I spoke
Sarcastic joke
 Replete with malice spiteful,
This people mild
Politely smiled,
 And voted me delightful !

Now when a wight
Sits up all night
 Ill-natured jokes devising,
And all his wiles
Are met with smiles,
 It's hard, there's no disguising.

Oh, don't the days seem lank and long
When all goes right, and nothing goes wrong:
And isn't your life extremely flat
With nothing whatever to grumble at !

Many of the songs became popular—"The Ape and the Lady," for instance, "Would you know the kind of maid," and in particular the Princess's song, "I built upon a rock."

Whatever the cause, "Princess Ida" did not make any strong appeal even to the staunchest of the Gilbert and Sullivan disciples, and on its withdrawal in October, 1884, it was never revived until January 24, 1922, when it was well received at the Prince's Theatre. And again March 3, 1924. Of this later.

In connection with the qualified success of "Princess Ida" I must quote this naïve little bit by Rutland Barrington: "This production was notable for an innovation, being the first opera we had played in three acts, but I fancy it was not altogether a successful one; it plainly was not reverted to in future. The fact that it did not achieve a very long run I attributed very largely to King Hildebrand not being sufficiently prominent, and I well remember telling Carte as much, and his agreeing with me, a condition of affairs that I should somehow have taken advantage of, but which I failed to do."

N.B.—Rutland Barrington played King Hildebrand!

By the way, it was in this piece that the clever and popular Henry A. Lytton made his first appearance as a Savoyard. His wife, Miss Louie Henri—they married when they were mere boy and girl, as you will find duly set forth in Mr. Lytton's most entertaining work, *The Secrets of a Savoyard*—was engaged for the chorus that was to go on tour, and Lytton was anxious to join the company, and be in the chorus, too. Miss Henri spoke to Mr. Carte about her "brother," as it was agreed he should be called, and so he was told to have his voice tried. He appeared at the auditions and, after one or two adventures, was engaged by Richard Barker, the stage manager, and that is how H. A. Lytton, now the head and oldest member of the Savoyards, achieved his first start. He was not only engaged for the chorus, but to understudy Mr. David Fisher, junior, as King

Gama in the Country—this fine actor was the son of the comedian who had created the part of King Hildebrand at the Olympic in 1870.

As there was no new opera sufficiently developed to follow "Princess Ida," D'Oyly Carte had the happy thought of reviving both "The Sorcerer" and "Trial by Jury," with the following casts—"The Sorcerer" had, of course, not been seen since its original production at the Opera Comique in November, 1877:

THE SORCERER.

Savoy Theatre, October 11, 1884.

Sir Marmaduke Pointdextre	Mr. Richard Temple
Alexis	Mr. Durward Lely
Dr. Daly	Mr. Rutland Barrington
Notary	Mr. Lugg
John Wellington Wells	Mr. George Grossmith
Lady Sangazure	Miss Brandram
Aline	Miss Leonora Braham
Mrs. Partlett	Miss Ada Dorée
Constance	Miss Jessie Bond

This was followed by "Trial by Jury":

The Learned Judge	Mr. Rutland Barrington
The Plaintiff	Miss Dysart
The Defendant	Mr. Durward Lely
Counsel for the Plaintiff	Mr. Eric Lewis
Usher	Mr. Lugg
Foreman of the Jury	Mr. Kennett
Associate	Mr. Wilbraham
First Bridesmaid	Miss Sybil Grey

In these revivals it will be observed that there were two new recruits—Mr. Eric Lewis and Mr. Charles Wilbraham. The bill, which was greatly appreciated, well held its own for one hundred and fifty performances, until, in fact, "The Mikado," who was waiting at the wings, was ready to make his entrance.

The extraordinary enthusiasm on the first night had come as a great and pleasing surprise to the management. The "quips and jests and wanton wiles" of "The

Sorcerer" were seized at once by a most responsive and delighted audience, and most of the points, in song, dance, and dialogue, which often missed the target on the original production, were now caught up with avidity. The truth is, of course, that through a long series of Gilbertian fantasy and Sullivanesque harmonies the public had learnt to comprehend the variations of the masters, whereas in 1877 the playgoer wanted educating up to the new standard of refined grotesquerie. Anyhow, to use the appropriate though hackneyed phrase, both "The Trial," in which Rutland Barrington surpassed himself as the Judge, and "The Sorcerer," were an "enormous success." And, if anything, Richard Temple and George Grossmith were better than they were at the Opera Comique. From America came the welcome tidings that "The Sorcerer" was well received, though when done there in 1877 it was a dead failure. It must be recorded here that in the previous May Arthur Sullivan was given his new title. The happy occasion was the opening of the Royal College of Music, when Dr. Arthur Sullivan, in company with Dr. Alexander Mackenzie and Dr. George Grove, received the honour of knighthood at the hands of H.R.H. the Prince of Wales (afterwards King Edward VII.) on behalf of Queen Victoria. Seldom has the bestowal of this distinction met with such comprehensive approbation and pleasure, and certainly never was knighthood more richly deserved, or genius more fittingly rewarded, than when Arthur Sullivan's work in the cause of English musical art received this gracious recognition from his sovereign.

During the Christmas holidays of 1884, remembering the success which attended the juvenile performances of "H.M.S. Pinafore," D'Oyly Carte and Richard Barker—who, by the way, was always a barker, though he did not bite much—came forward with a children's rendition of "The Pirates of Penzance," of which adventure I have already given full information in a previous chapter,

CHAPTER XIII

“ The Mikado ; or, The Town of Titipu ”—Wonderful Reception on the First Night—Incidents and Accidents—The Pirates of America—And how D'Oyly Carte Circumvented them.

DURING the preparations for the production of the next new Savoy work Dame Rumour had been more than usually busy, and when the truth was supposed to have leaked out, though it did not until quite near the day of opening, club gossips and the pundits declared that the reputation of the theatre would be ruined for ever by the presentation of a foreign work! Though just before this happened everybody was assured by everybody else that it was going to be a pure, true, real British opera of the proper sort—in fact, a comic opera without any more topsy-turvyism. With Vincent Crummies one wonders—“ How do these things get into the papers? ”—for the paragraphists had sharpened up their pencils and told the world more about the Gilbert and Sullivan opera than Gilbert and Sullivan ever knew themselves. The excitement in certain circles was intense, but, notwithstanding all temptations to divulge the secret, everybody at the theatre was not only amazingly discreet, but exceptionally mysterious.

The earliest inception of the idea for “ The Mikado ” came, as often happens, from a slight accident. Hanging on the wall in his study Gilbert had, amongst many other curiosities, an old Japanese sword, which one day suddenly slipped on to the floor. Taking it in his hand, he began to cogitate, for the incident had almost instantly directed his attention to this country of peculiar habits

and romance. And about this time one of the attractions of London was the "Japanese Village" at Knightsbridge, which was declared to be a replica of the real thing. Everything at Knightsbridge seemed to be lacquer and lucre, for London sightseers crowded to the Japanese village which society patronised, and the theatres and music halls had sketches and comic songs travestying or belauding the tiny yellow visitors from over the seas. J. L. Toole at his little theatre in King William Street, Strand, about a month after the production of "The Mikado"—on April 30, 1885, to be exact—put on a "Japananza" by Arthur Law and George Grossmith called "The Great Takin (or Taykin)," in which he imitated a Japanese juggler. At that time we had scarcely any reliable information concerning the manners and customs of the Japanese, but the presence of the small colony of native artificers and native artists under the shadow of Knightsbridge Barracks—and we may add Knightsbridge Guards—created an intense and laudable curiosity. Consequently when the word went forth that the new Gilbert and Sullivan opera was not to be one *à la* Balfe and Bunn, as persistently stated, but genuine Japanese, the interest rose to fever heat.

Gilbert and Sullivan always did things properly, and D'Oyly Carte never did them by halves, and as they found almost everything they wanted at Knightsbridge to assist them in the correct representation of the work in hand, they secured the co-operation of the managers of the Japanese village, who willingly lent them a Japanese male dancer and a Japanese waitress or tea-girl to attend the rehearsals and coach the company—a charming Japanese tea-girl, whose knowledge of English was limited to "Sixpence, please"—the charge for a cup of tea at Albert Gate, Knightsbridge. She very quickly, however, picked up the language, and was engaged to teach the Savoyards Japanese deportment, and how to walk or run with the funny little footsteps necessary for their parts. Others of her nation gave them lessons in the art of manipulating the fan, and also in the science of



[Photo by Barraud]

MISS JESSIE BOND
IN "THE SORCERER" (REVIVAL)

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[Photo by Barraud

MISS DECIMA MOORE
IN "THE GONDOLIERS"

Face p. 109

make-up. The Japanese terpsichorean artist and John D'Auban between them arranged the incidental dances. And thus to the minutest detail the Savoyards studied to become Japanesy in every way, and succeeded to such perfection as to win high and agreeable praise from their monitors.

Liberty's supplied the majority of the dresses—all made, of course, of Japanese silk—while some of the costumes worn by the principals were real Japanese, discovered in various quarters, and some were imported, those worn by Miss Rosina Brandram as *Katisha* being over two hundred years old, and in every instance the robes and petticoats were absolute replicas of the genuine articles.

According to Cunningham Bridgeman, when Sullivan first read the libretto he remarked to Gilbert that he was somewhat surprised to find that he had not made use of the distinctive class titles of Old Japan, such as, for instance, "The Shoguns." Gilbert's reply was, "My dear fellow, I agree with you. Some of those names were very funny; in fact, so ear-tickling as to invite excruciating rhymes. But when I found that the aristocracy of Old Japan were called 'Samurais' I paused. Supposing I wanted to introduce the Samurais in verse, the obvious rhyme might have seriously offended those good gentlemen who worship their ancestors. Moreover, the rhyme would certainly have shocked a Savoy audience unless your music had drowned the expression in the usual theatrical way—*Tympani fortissimo*, I think you call it." "Ah!" said Sullivan, "I see your point."

One very extraordinary incident relating to "The Mikado" at the final rehearsal is worth mentioning, because nowadays it seems more extraordinary still. There was a large chance of the Mikado's famous song, "My object all sublime," being entirely cut out, much to the dismay of Richard Temple, who was cast for the part. For some inexplicable reason Gilbert decided at the dress rehearsal that it would not go, and had better

be eliminated. When, however, the choristers heard of this drastic suggestion they went in a body to Gilbert and beseeched him to reinstate it. This, as we all know, was done, and the number became one of the most important in the piece.

At first, during the preliminary rehearsals, Gilbert was not quite satisfied with Barrington's conception of Pooh-Bah, as Barrington has told us himself. "It worried me considerably," relates Barrington, "because I could not quite make out what he wanted. So, after a fortnight's work, I said to Gilbert, 'I hope that is more like what you wanted?' His reply came as rather a shock. 'My dear Barrington, I have no doubt it will be an admirable performance, but it is no more my idea of Pooh-Bah than chalk is like cheese!' I then suggested that possibly a quiet visit paid to him at home, coupled with an hour or two's devotion to the exposition of his views, might have the desired effect." This little meeting was duly carried out, and afterwards Gilbert congratulated Barrington, and thanked him for his invaluable aid towards the success of the piece.

At last the night of the production arrived, but there was much anxiety behind the scenes as Grossmith was not shaping at all well, nor was he up to his usual standard throughout the evening. Of this fact Grossmith speaks in his chatty little volume, *A Society Clown*: "The first night of 'The Mikado' I shall never forget the longest day I live. It must have appeared to all that I was doing my best to spoil the piece. But what with my own want of physical strength, prostration through the numerous and very long rehearsals, my anxiety to satisfy the author, and the long rows of critics rendered *blasé* by the modern custom of half-a-dozen matinées a week, I lost my voice, the little there is of it, my confidence, and—what I maintain is most valuable to me—my own individuality. In fact I plead guilty to what Richard Barker declared me to be on those occasions—'a lamentable spectacle.'" However, George Grossmith worked himself up to a very good Ko-Ko, but was not so good

THE STORY OF THE SAVOY OPERA III

as some others who followed him in the part—Walter Passmore, for instance.

On Saturday, March 14, 1885.

THE MIKADO; OR, THE TOWN OF TITIPU.

A Japanese Opera, in Two Acts, written by W. S. Gilbert,
composed by Arthur Sullivan.

The Mikado of Japan Mr. R. Temple

Nanki-Poo (disguised as a wandering
Minstrel and in love with Yum-Yum).....Mr. Durward Lely

Ko-Ko (Lord High Executioner of
Titipu) Mr. George Grossmith

Pooh-Bah (Lord High Everything Else)..Mr. Rutland Barrington

Pish-Tush (a noble Lord) Mr. Frederick Bovill

Yum-Yum { Three Sisters, } Miss Leonora Braham

Pitti-Sing { Wards of } Miss Jessie Bond

Peep-Bo { Ko-Ko } Miss Sybil Grey

Katisha (an elderly lady, in love with
Nanki-Poo) Miss Rosina Brandram

Act I. : Courtyard of Ko-Ko's Official Residence.

Act II. : Ko-Ko's Garden.

Sometimes in the cast of the opera appears the character of Go-To. It was not in the initial performances, and the first time I noticed it was in August, 1885. The popping in and out of this person has mystified many people, and not until April, 1905, was the matter cleared up, when Mrs. D'Oyly Carte gave the following explanation: "Go-To is a member of the chorus with a heavy bass voice, to whom is given the music written for Pish-Tush in the quartette in Act II., 'Brightly dawns our wedding day,' when, as frequently happens, the baritone playing Pish-Tush has not a sufficiently heavy voice effectively to sing that number. This diversion of the music was not made on the first production of 'The Mikado,' but when it was found desirable on a later reproduction of the opera, Mr. Gilbert was asked kindly to christen the new character, and he christened him Go-To." Mrs. D'Oyly Carte, as will be observed, was not quite correct, but her remarks will serve, Mr. Rudolph Lewis was the first Go-To—August, 1885.

One incident, which occurred on the first night is related in Miss Edith A. Browne's *W. S. Gilbert*, a very interesting brochure, which I have slightly altered: "But there is a story concerning Grossmith which throws some new light on Gilbert the autocratic stage manager. It was the first night of 'The Mikado,' Grossmith was singing 'The flowers that bloom in the spring, tra la' in its duet form with Nanki-Poo in the second act when suddenly he stumbled and fell. He quickly picked himself up. The audience thoroughly enjoyed this unrehearsed effect, imagined it 'had to do with the case,' and Grossmith finished his duet with Nanki-Poo and made his exit. He did not hear the outburst of applause calling him back; his mind was too full of his fall. He made his way to Gilbert, who was standing in the wings, and in great distress apologised for having lost his balance. 'I am so sorry,' he said. 'I'm afraid I quite spoiled the song.' 'Not at all,' replied Gilbert, quick to gauge the spontaneity of the laugh which greeted the tumble; 'fall down in exactly the same way whenever you join in the duet, but don't get up again till you've finished.' And nightly after that Grossmith added to his quaint interpretation of this duet by slipping to the ground at the same point where he had involuntarily stumbled and fell on the first night, and to the added amusement of the audience he maintained a fantastic sitting posture till the end of the song."

As it had come to be understood, on what was supposed to be good authority in musical and dramatic circles—how incorrectly events quickly proved—that Gilbert and Sullivan, after the comparative failure of "Princess Ida," acknowledged themselves weary of the *Bab Ballad* method of compiling comic operas, and that they were employed upon a straight and old-style kind of piece, the astonishment of the audience, when the curtain went up on the first act of "The Mikado," large and distinguished as it was, may well be imagined.

The key note of joy was struck in the setting of the first scene, and immediately the suitably attired Japanese

nobles and others were discovered singing the opening chorus, but more especially emphasised when Nanki-Poo commenced to lightly warble :

A wandering minstrel I,
A thing of shreds and patches,
Of ballads, songs, and snatches,
And dreamy lullaby.

The arresting quality about "The Mikado"—the cleverest comic opera in its particular line ever written—is that the story commences directly the curtain rises, and the plot is so dexterously constructed that it carries conviction, albeit, Gilbertian, all through to the end of the fable. Then the lyrics are certainly the most delightful, semi-serious or wholly extravagant, that even Gilbert himself ever penned.

Gilbert's humour was Gilbert's humour, and everything was almost invariably topsy-turvy, and to be judged only by his own standard, as explained in his *Bab Ballad* "My Dream" :

The other night, from cares exempt
I slept—and what d'ye think I dreamt?
I dreamt that somehow I had come
To dwell in Topsy-Turvydom.

Although the majority of people could quite follow the rigmarole of Gilbert's intentionally inverted philosophy, there were some who took his perversions quite seriously as being the outpourings of a diseased or disorganised brain. For example, William Beatty Kingston, who was a recognised musical critic, thus expressed himself about the harmless, but exuberantly funny "Mikado" :

" 'The Mikado' proved to be an extravaganza of the old Savoy type—a fabric in which familiar material has been cleverly worked up into a dainty Japanese pattern. Anachronisms, surprises, incongruities—unsparing exposure of human weakness and follies—things grave and even horrible invested with a ridiculous aspect—all

the motives prompting our actions traced back to inexhaustible sources of selfishness and cowardice—a strange, uncanny frivolity indicated in each individual delineation of character, as though the author were bent upon subtly hinting to the audience that everyone of his *dramatis personæ* is more or less intellectually deranged; these are the leading characteristics of Mr. Gilbert's latest operatic libretto in common with its predecessors. . . . Mr. Gilbert is a past master in the craft of getting his puppets into and out of scrapes with an agreeable recklessness as to the ethics of their *modus operandi*. He makes them lie with a frank sprightliness irresistibly provocative of laughter; and perjury as they perpetrate it recommends itself to society at large as the most natural and obvious of expedients for extracting oneself from a tight place. The executioner, commanded to do the duties of his office, which he has fraudulently suffered to fall in abeyance, instantly looks about him for some innocent victim, and bribes such an one with his own betrothed bride to perish in his stead. The cumulative official, a very nonpareil of infamy, expresses his pride in his ancestry by the basest venality. The heroine, when united to the lover of her heart's choice, displays a hysterical eagerness to renounce him as soon as she understands that her marriage entails the sacrifice of her own life as well as his. Upon hearing that his son and heir has been deliberately murdered, the Mikado points out with bland geniality that such a trifling accident is really not worth making a fuss about, and turns the assassins' consternation into mirth by one or two curiously ghastly pleasantries. All these people, and their 'principals' to boot, are carefully shown to be unsusceptible of a single kindly feeling or wholesome impulse; were they not manifestly maniacal they would be demoniacal." And much more to the same purpose. Did I not know from personal knowledge that Beatty Kingston was absolutely devoid of the right sense of humour I should have imagined that he was trying to pull the leg of the whole of the universe. When the article

was shown to W. S. Gilbert it was thought he would have had an apoplectic fit. However, he made haste to laugh like Figaro, for fear that he should be compelled to weep.

One of Grossmith's quickest hits was when, as Ko-Ko he sang :

As some day it may happen that a victim must be found,
 I've got a little list—I've got a little list
 Of social offenders who might well be underground,
 And who never would be missed—who never would be missed.
 There's the pestilential nuisances who write for autographs—
 All people who have flabby hands and irritating laughs—
 All children who are up in dates, and floor you with 'em flat—
 All persons who in shaking hands shake hands with you like
that—
 And all third persons who on spoiling *tête-à-têtes* insist—
 They'd none of 'em be missed—they'd none of 'em be missed.

Although Gilbert had a rooted aversion from allowing "gags" and additions of his dialogue and songs, in the case of this particular ditty he assumed a lenient attitude, and many interpolations were introduced by succeeding comedians. On this subject Mr. Rupert D'Oyly Carte wrote an elucidating letter to the editor of the *Daily Telegraph* on November 12, 1919. Mr. Carte said, "I have read in the Press and heard several remarks to the effect that there is much 'gagging' in 'The Mikado.' As the point is clearly of national importance, will you allow me to say that the book of 'The Mikado,' as now being played at the Prince's Theatre, is precisely as written and revised by Gilbert himself, the only exception being one word in the 'Never would be missed' song? Gilbert replaced the original words 'lady novelist' in this song at various revivals, by 'red-hot Socialist,' 'scorching bicyclist,' 'sham philanthropist,' 'scorching motorist,' and 'lovely Suffragist,' and obviously intended that a word suitable to the moment should be used. Mr. Henry Lytton at my request uses the word 'prohibitionist' in the present revival. In the second act the reply to the Mikado's demand for Nanki-Poo's

address has always been varied according to circumstances and locality, in accordance with Gilbert's written instructions."

The "Three little maids from school," trio, has become almost a classic, while Yum-Yum's song, at the opening of Act II., "The sun whose rays," became popular almost from the first time it was sung. But of course the chief success was, and always has been, the Mikado's song and chorus, the words of which have passed into the vernacular of the day :

My object all sublime
I shall achieve in time—
To let the punishment fit the crime—
 The punishment fit the crime.
And make each prisoner pent
Unwillingly represent
A source of innocent merriment—
 Of innocent merriment.

And "The flowers that bloom in the spring" has passed almost into a proverb. But the individual number was never so important as the combined conglomeration of solos, duets, trios, and choruses.

There was no question about the success of "The Mikado" in London from the very beginning, and even the street boy was captivated with the title, which he quickly transmogrified into "The Mickey Doo." Success somehow always seems to suggest plunder and so of course the pirates and purloiners very soon got busy with their clawing, clamouring hands. How to beat the gentlemen at their own game soon became a very serious problem.

In 1885 Arthur Sullivan went to America to try and safeguard the interests of the opera, and as the true story of the production in the States was so well told in one of the American papers I make bold to transcribe the whole matter via Mr. Arthur Lawrence, one of the biographers of Sir Arthur Sullivan, for the complete purposes of this narrative. "The English public," said

the well informed writer in this paper, "have heard a good deal about the local warfare which has been waged over 'The Mikado' in America. Some may remember that, after the enormous success of the opera in London, two American managers entered into treaty with Mr. D'Oyly Carte for the production of the piece in New York. These were Mr. Stetson of the Fifth Avenue Theatre, and Mr. Duff of the Standard. Mr. Carte finally closed with Mr. Stetson, and annoyed by the success of his rival, Mr. Duff resolved to pirate the piece and to play it in New York, in advance of Mr. Carte and, of course, in advance of the author and composer. Then commenced a campaign between the English and American managers. Mr. Carte had arranged to produce 'The Mikado' at the Fifth Avenue Theatre about the middle of October (1885), but when he ascertained that it was Mr. Duff's intention to forestall him by beginning his unauthorised performance in August, Mr. Carte decided to steal a march on his opponent by placing all possible impediments in the way of carrying out his scheme, and by so arranging his own plans that the first performance of 'The Mikado' which the New Yorkers witnessed should be the genuine and authorised one. Mr. Duff had the advantage in commencing hostilities, of being on the scene of action in New York, whereas Mr. Carte was well aware that if he made preparations to take his artists over to America the fact would be cabled to Mr. Duff in New York, who would then have about ten days' start in bringing out the opera with his own company. It was obvious that the expedition must be organised secretly, and what the difficulties in the way of such a course were anyone can imagine who reflects on the number of different persons who have to be taken into confidence before a large opera company can be got together and made ready to start for a foreign shore. At this juncture of affairs Mr. Carte discovered that Mr. Duff was attempting to obtain Japanese costumes in London in imitation of those used at the Savoy Theatre, so Mr. Carte proceeded to buy up all the Japanese

costumes of any value in London, and also in Paris. Several hundred costly costumes were bought up in this way, but they could easily be utilised for the various companies in England, Australia and America. All the members of the company were rehearsed under the impression that they were destined to start on tour in the English provinces, but one day Mr. Carte privately requested them to assemble at the Savoy Theatre. Here he addressed them in a body, told them the whole story of Mr. Duff's proposed piracy, and finally told them it was impossible to rely on the protection of American law in the matter, in the absence of any International Copyright Act; the only practical plan was to get the play, company, costumes, etc., out to New York so secretly that no information of his intentions could reach the city before their arrival. They would have to sail in two days.

"The company left London on August 7, by midnight train, and reached Liverpool in the early morning. They breakfasted together at a small commercial hotel where none of them were known, and then conveyed by special tug to the Cunard s.s. *Aurania*. She was to start that afternoon, and when the passenger tender was seen approaching all the company retired to their cabins and shut themselves in, so that they might not be seen and recognised by any persons who were coming to bid farewell to their friends. The berths of the company were all booked under fictitious names, Mr. D'Oyly Carte was entered on the ship's books as Mr. Henry Chapman.

"On the arrival of the vessel in New York Harbour Mr. Carte's agent came out to meet it with the pleasing information that nothing was yet known in New York. Great was the consternation of Mr. Duff when it became known that the enemy, supposed to be three thousand miles away, was actually in the citadel. The outcome of this strategic movement was a complete defeat for Mr. Duff, as 'The Mikado' company drew all the city to their first-night performance, while Mr. Duff's company

had hardly begun their preliminary rehearsals." Mr. Duff swore!

The success of "The Mikado" produced at the Fifth Avenue Theatre on August 19, 1885, was immediate and triumphant. A year later, while the opera was still drawing crowded houses throughout Great Britain and the United States, "The Mikado" was tried on the Germans, and, as it turned out, the experiment in Berlin was entirely successful. It was carried out by one of the English companies, which had had a long tour in America. The critic of *The North German Gazette* said, "At the very outset we were surprised by the pretty scenery and the truly blinding splendour of the dresses as well, by the easy grace of all who took part in the play. Not only are the solo singers excellent performers, but the minor members of the choir do their work artistically. We are conscious of entertaining a very pronounced predilection for all our home products, but we scruple not to confess that as a performance 'The Mikado' surpasses all our operettas. And were it not for the fact that the English language must remain unintelligible to the bulk of the audience, and thus hamper their appreciation of the piece, their delight in the treat which is offered them would be greater still. The music is effective all through, and even comprises some delicate masterpieces." In the course of time "The Mikado" became a stock piece in the German capital and in 1889 Arthur Sullivan, by special request, conducted the orchestra himself.

Arthur Sullivan used to relate the following anecdote with very much relish. When he was at Los Angeles, a Mexican killed another on some disputed territory, and no one seemed to know who had jurisdiction, but there was one man who acted as Judge, Sheriff, and Executioner, besides filling other offices requisite for the carrying out of the law. The man who had committed the crime was brought up before the gentleman of multiple offices, who tried him and sentenced him to death. Meanwhile there was no likelihood of the man

running away, so he was left perfectly free, and told that his execution would take place within three days of sentence. When the day arrived the Judge, being his own Sheriff, went to look for him, and having found him said, "Come along, Juan Baptisto! Time's up!" But Juan was engaged in a very exciting game of euchre and asked the Judge for permission to finish the game. The Judge, being a bit of a sportsman acceded, and it is believed, took a hand in it himself. As soon as the game was over Juan declared himself ready, and within a few minutes the Judge and Sheriff satisfactorily performed his duty as hangman.

It is only necessary to add that "The Mikado" had been played in the town only a short time before this unique performance in real life.

CHAPTER XIV

The Evolution of "The Mikado."

IN a most unexpected burst of confidence W. S. Gilbert, through the pages of the *New York Tribune* in August, 1885, revealed to his admirers the origin and development of this humorous gem of the Gilbert and Sullivan masterpieces. "Very few people" says Gilbert, "have any idea of the amount of earnest thought that a dramatic author must bestow upon his original work before it is in a condition to be presented to the very exacting audiences that fill a good London theatre on the occasion of the first performance of a new play. I do not mean to say that original dramatic composition involves necessarily a high order of literary ability. On the contrary, I believe the chief secret of success is to keep well within the understanding of the least intelligent section of the audience. The dramatic author is in the position of a caterer, who has to supply one dish of which all members of every class of society are invited to partake. If he supplies nothing but *crème de volaille*, he may please the epicure in the stalls, but he will surely irritate the costermonger in the gallery. If he supplies nothing but baked sheep's heads, the costermonger will be delighted, but the epicure will be disgusted. Probably, the dish that will be acceptable to the largest number of every class is rump steak and oyster sauce, which is, after all, a capital thing in its way, and may be taken as a type of the class of piece which is most likely to succeed. It does not call for a very high order of merit on the part of the chef, but it requires a good deal of practical skill nevertheless. It occurred to me that the difficulties of

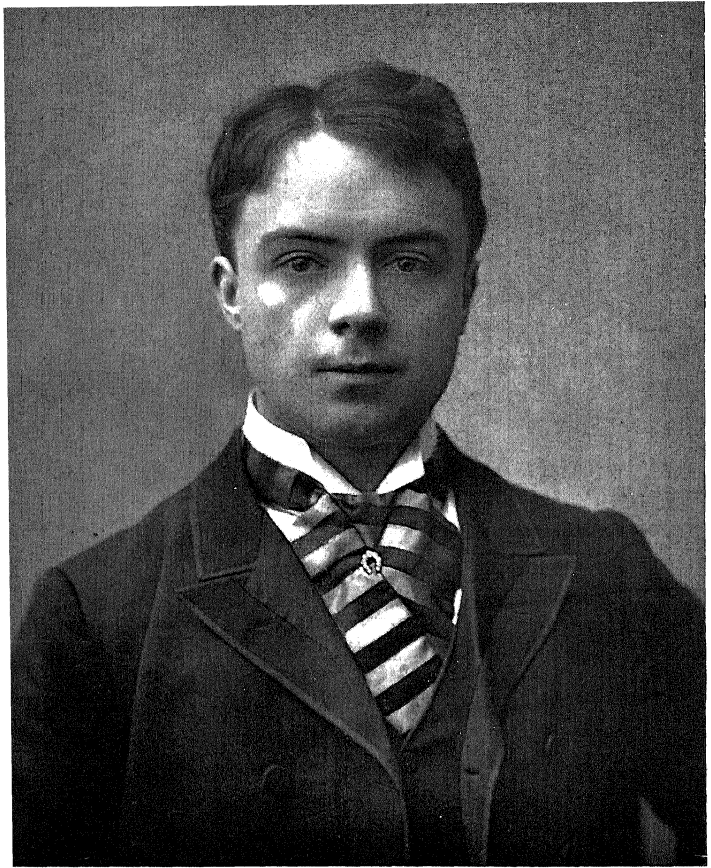
dramatic authorship might be effectively set forth by narrating the history of a piece from its germ to its production upon the stage, and as the incidents of 'The Mikado' are fresh in my mind, that piece will serve my purpose as well as another. In May, 1884, it became necessary to decide upon a subject for the next Savoy opera. A Japanese executioner's sword hanging on the wall of my library—the very sword carried by Mr. Grossmith at his entrance in the first act—suggested the broad idea upon which the libretto is based. A Japanese piece would afford opportunities for picturesque scenery and costumes, and moreover, nothing of the kind had ever been attempted in England. There were difficulties in the way. Could a sufficient number of feminine Japanese dresses in good condition be procured in London? How would the ladies of our chorus look in black wigs? Could they be taught to wear the Japanese costume effectively? However, none of these difficulties appeared to be insuperable, and the scheme of a Japanese opera was decided upon. Then it became necessary to fit the company with parts, and this was not so easy a matter as it may at first sight appear to be. We had written six operas for practically the same company, and in this, our seventh, it was of course necessary to steer clear of everything that we had already done, and yet to fit our company with parts to which they could do justice, and which would do justice to them. The accident that Miss Braham, Miss Jessie Bond, and Miss Sybil Grey, are short in stature and all of a height, suggested the advisability of grouping them as three Japanese schoolgirls who should work together throughout the piece. Miss Brandram is a personable young lady who has no objection to 'make-up,' old and ugly—and of her good natured readiness to sacrifice her own personal attractions to the exigences of the plot we have, perhaps, taken an undue advantage. The next thing was to decide upon two scenes, which should be characteristic and effective. The respective advantages of a street in Nagasaki, a Japanese market-place, wharf with

shipping, a Japanese garden, a seaside beach and the courtyard of a Japanese palace, were duly weighed; and the courtyard and the Japanese Garden were finally decided upon. The story of the piece had to be drawn up in narrative form, and this I find was done in eleven different ways, each presumably an improvement upon its immediate predecessor. The story is next divided into two acts, and the sequence of events in each act is decided upon, with the exits and entrances sketched out, the purport of the various dialogues suggested, and the musical situations arranged. I had to make at least a dozen shots at the 'scenario' (that is the technical name for the piece in its skeleton form), before a course of action was finally decided upon.

"The plot having reached this stage, I read the story and the scenario to Sir Arthur Sullivan. He approved of the story; made some valuable suggestions bearing chiefly on the musical situations, and after three or four hours of careful deliberation the chain of events was finally determined, and a twelfth and last version of the story, varying in no great degree from its immediate predecessor, was prepared the next day and then the libretto was begun. The libretto in its first form is simply the scenario reduced to dialogue of the baldest and simplest nature, leaving the songs to be written afterwards. No attempt at a joke is to be found in the dialogue; it merely carries on the action in the fewest possible words. Having roughly sketched out the dialogue it was put aside for a time, that I might devote myself to the words of the songs. My usual practice is to furnish Sir Arthur Sullivan with the songs of the first act, and while he is setting them I proceed with the songs of act two. When these are practically finished I revert to the dialogue, elaborating and polishing the crude suggestions contained in the first version of the libretto, while he composes the music, and so it comes to pass that the pianoforte score and the libretto are usually completed at about the same date. The libretto is then set up in type and read to the company. This

is always a nervous affair, for by this time the jokes have lost their point, the situations their novelty, and the author is generally at a loss to see where the laughs will come in. I have often seen it stated that actors and actresses form a dispiriting audience at such a ceremony, and that they care little for the story or the dialogue in the abstract, their attention being concentrated on the parts which they believe they are destined to play. I am bound to say that my own experience is to the contrary effect. As a body they are keenly alive to such merits as the piece may possess, and I am sorry to say that I have often had occasion to wish that my play had gone with the audience half as well as it did when it was read to the company.

“Then comes the actual business of putting the piece upon the stage. Hitherto, it has existed only in manuscript—henceforth it is to live as an aggregate of fifty human beings. As the piece is an opera, the company must have the music before they begin to study the dialogue and action. The music rehearsals usually last a fortnight, during which the author occupies himself, partly in getting the rhythm of the musical numbers into his very unmusical head, partly in arranging details of scenery with the scenic artist, partly in arranging details of the costume, but chiefly with determining ‘stage management’ of the piece, so that when the first ‘stage rehearsal’ takes place he shall be in a position to announce a clear and distinct policy to his company. To this end fac-simile models of the scenes, on a scale of half an inch to the foot, are supplied to me, by the scenic artist, and on the miniature stages the piece is duly rehearsed, by the aid of blocks of wood three inches and two and a half inches in length representing men and women respectively. The details which are obtained by these means are committed to paper, and, at the very first rehearsal the piece begins to take a definite and distinct form. While these matters are occupying me, Sir Arthur Sullivan is busy with the music rehearsals.”



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MR. COURTICE POUNDS

[Photo by Barraud



[Photo by Alfred Ellis]

MISS ROSINA BRANDRAM, MISS EMMIE OWEN
AND MISS FLORENCE PERRY
IN "UTOPIA LIMITED"

CHAPTER XV

“ Ruddygore ; or, The Witch’s Curse ”—The Curse of the Title—
“ Ruddy George ; or, Robin Redbreast.”

FOR close upon two years “ The Mikado ” drew delighted audiences to the Savoy theatre, recording on its first run six hundred and seventy-two performances. On February 11, 1886, a “ whimsicality ” called “ The Carp,” written by Frank Desprez and composed by Alfred Cellier, was put on as *lever de rideau*, the chief character in which being played by Eric Lewis, who had only been on the stage about five years. He was another understudy of George Grossmith and a very good one he made. It may be noticed that “ The Mikado,” besides being constantly performed in English in Germany and Austria made its appearance in Berlin in March, 1888, in a translation, the German librettists being Messrs. Zell and Richard Génée. But previously to this Dutch impresarios had toured “ Het Mikado,” Van Gilbert-Sullivan, throughout the chief cities and towns of Holland. This is jumping ahead a little, so we will return to our muttens, and the first production of “ Ruddygore ; or The Witch’s Curse,” which caused more discussion than all the other Savoy pieces put together. However, it will be better to have the cast first :

To-night, Saturday, January 22, 1887.

RUDDYGORE ; OR, THE WITCH’S CURSE.

A New and Original Supernatural Opera.

Written by W. S. Gilbert. Composed by Arthur Sullivan.

Dramatis Personæ.

MORTALS.

Robin Oakapple (a Young Farmer) Mr. George Grossmith

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Richard Dauntless (his foster-brother —a Man-o'-War's Man)	Mr. Durward Lely
Sir Despard Murgatroyd (of Ruddy- gore, a wicked Baronet)	Mr. Rutland Barrington
Old Adam Goodheart (Robin's faithful old Servant)	Mr. Rudolph Lewis
Rose Maybud (a Village Maiden)	Miss Leonora Braham
Mad Margaret	Miss Jessie Bond
Dame Hannah (Rose's Aunt)	Miss Rosina Brandram
Zorah { Professional }	Miss Josephine Findlay
Ruth { Bridesmaids }	Miss Lindsay

GHOSTS.

Sir Rupert Murgatroyd (The First Baronet)	Mr. Price
Sir Joseph Murgatroyd (The Third Baronet)	Mr. Charles
Sir Lionel Murgatroyd (The Sixth Baronet)	Mr. Trevor
Sir Conrad Murgatroyd (The Twelfth Baronet)	Mr. Burbank
Sir Desmond Murgatroyd (The Sixteenth Baronet) ..	Mr. Tuer
Sir Gilbert Murgatroyd (The Eighteenth Baronet) ..	Mr. Wilbraham
Sir Mervyn Murgatroyd (The Twentieth Baronet)	Mr. Cox and
Sir Roderic Murgatroyd (The Twenty-first Baronet)	Mr. Richard Temple

Act I. : The Fishing Village of Rederring, in Cornwall.

Act II. : Picture Gallery in Ruddygore Castle.

Most of the Sunday papers, and many of the dailies, had something to say about the title as being to some extent objectionable. Said the *Observer*, together with much praise, "The subject of the opera, which has its scene laid in England at the beginning of the present century, affords an admirable opening not only for the cynical fun of the playwright but for the remarkable imitative faculty of the composer. . . . There is something not all pretty about the sound of 'Ruddygore,' which moreover threatens a grimmer mood of satire than that in which the author is here pleased to indulge." Much unnecessary objection was taken to the title, and the pious public, some who even called themselves regular playgoers, began to write letters of protest to the papers, while "friends" of the management remonstrated gravely against such a title as "Bloodygore." There are many anecdotes about the matter, and Gilbert certainly felt the

assaults upon his supposed want of good taste very keenly. One story ran that an ardent first-nighter, who was bitterly disappointed at the production, wrote to Gilbert complaining that the title "Bloodygore" was wrong, and that Gilbert wrote back saying: "Ruddygore is one thing, Bloodygore is another thing, and if, in writing to you, I said 'you had a ruddy cheek' it would very inadequately express my meaning." Perhaps, many years after—when in fact "Ruddygore" was revived at the Prince's on October 24, 1921—a gentleman, signing himself Senex, and dating from the Athenæum Club, wrote: "The correct, or perhaps one should say the best version of the famous story, is as follows: A friend meeting Gilbert soon after the production, asked him how his 'Bloodygore' was going. Gilbert said, 'It isn't "Bloodygore" it's "Ruddygore."' 'Oh,' said the friend, 'its the same thing.' 'Is it,' replied Gilbert. 'Then I suppose you'll take it that if I say "I admire your ruddy countenance," I mean "I like your bloody cheek!"' "That sounds a bit elaborate, and perhaps originated with Ben Trovato, yet, as late as October 2, 1921, we find George R. Sims writing "'Ruddigore' the Gilbert and Sullivan opera, which is being revived for the first time after thirty years' rest, was not first received with that rapturous applause that had rewarded the earliest Savoy successes. There was something in the title that jarred, and thereby hangs a tale. Soon after the production Gilbert, at a ball supper was seated next a very charming young lady. After the preliminary banalities the young lady said, 'I have seen your new opera, you know, Mr. Gilbert, and I like it very much, but why did you give it such a dreadful title? Ruddygore means bloody-gore, and that is not nice!' 'My dear young lady' replied the Savoyant, smiling grimly, 'you are quite wrong. Ruddy does not mean bloody. For example, when I say "I like your ruddy cheek," I do not refer to your bloody cheek!' 'Yes—No—I see,' stammered the young lady. But I don't think she did." Well, that is a very good story. But even in the eighties, I doubt if any

young lady would have used the word, although she would know it, nor do I think that Gilbert would have made such extraordinary observations—even to score a point.

Now one of the reasons—perhaps the chief reason—why the title did not find favour was well known to the man in the street. In the middle seventies of last century, long before “Ruddygore” was thought of by Gilbert, the use of swear words in general conversation amongst almost all classes was of frequent occurrence. But when the youngsters began to imitate their elders instead of saying “bloody” the common practice was to replace it with “ruddy,” and for one youth to say to another don’t be a “ruddy fool,” meant exactly what it meant, and the “sisters and the cousins and the aunts” were perfectly well aware of the expression, much as they deprecated it. Perhaps Gilbert did not know this, and when he changed the “y” into an “i” the mischief was done—but after, and besides, the pronunciation was the same.

Mr. George Grossmith in his *Society Clown* says: “A great objection was taken both by the Press and a large section of the public to the title of ‘Ruddygore’ and the opera itself was not favourably criticised.” About a week after its production Gilbert turned up at the Savoy and said: “I propose altering the piece and calling it ‘Kensington Gore; or, Not So Good As The Mikado.’” But long after this, some twenty years, when the O.P. club, at the instigation of Carl Hentschel gave a dinner at the Hotel Cecil, December 30, 1906, to old Savoyards, including, of course, Gilbert himself, the Savoy librettist referred to the many rumours current soon after the production of “Ruddygore,” and said among other things:

“We were credited, or discredited, with one conspicuous failure—‘Ruddigore; or, The Witch’s Curse.’ Well, it ran eight months, and, with the sale of the libretto, put £7,000 into my pocket. It was not generally known that, bending before the storm of Press execration aroused by the awful title, we were within an ace of changing it

from 'Ruddigore' to 'Kensington Gore; or, Robin and Richard were Two Pretty Men.'" It was Sullivan who protested against the alteration, though Gilbert had maintained that it would be more idyllic. Amongst the many letters that appeared during the newspaper controversy was a singularly inept one from George Edwardes, who, assuming the work to be a failure, suggested that had the Savoy management followed the precedent of the Gaiety (of which he was of course the manager) and allowed the comedians to "gag," the play would have been saved. Gilbert quietly retorted that the ideals of the Savoy and the Gaiety were not exactly the same. The Gaiety attraction at that time was a most successful concoction, in which half a score of authors and composers were concerned. By producing musical comedy George Edwardes was slowly trying to exterminate real comic opera, and in the end he for the time succeeded. Although "Ruddigore" was a deliberate burlesque, very much in the style of Henry J. Byron—who might be termed Gilbert's foster-parent—of the old Surrey and Victoria dramas, that were already in themselves somewhat stale and old fashioned, some of the superfine scribes were greatly exercised in their minds over the unnaturalness of the characters and the horrible murdering main-spring of the plot! They were all criminals of the deepest dye, the motives prompting their actions and utterances were all selfish, cynical, and cruel. But luckily the public did understand the real humour of "Ruddigore" with its reminders of the ghostly not to say ghastly Monk Lewis, and the simple imbecilities of old time domestic drama, with the everlasting virtuous village maiden; and the gallant rescuing tar who always arrived on the scene a hundred miles from the port where he had disembarked half an hour previously, at the psychological moment, and rescued her from death "or worse!" It was all sheer delightful burlesque and legitimate parody, and if a little strained here and there it provided harmless amusement for thousands of playgoers. "Ruddigore" was a development of a scheme Gilbert had partly executed before

in a small extravaganza called "Ages Ago," with music by Frederick Clay, produced by the German Reeds at the Gallery of Illustration, Regent Street, in 1869. The second act of "Ruddigore" is in a way a repetition of the part where the old masters come to life and the ancestors step from their picture frames. There is an old *Fun* contribution called "The Ghost and His Ladye Love," which was not reprinted in the *Bab Ballads* :

Fair phantom come, the moon's awake,
The owl hoots gaily from its brake,
The blithesome bat's a-wing.
Come, soar to yonder silent clouds—
The ether teems with peopled shrouds ;
We'll fly the lightsome spectre crowds,
Thou cloudy, clammy thing.

With which Sir Roderic Murgatroyd's song in the second act may be compared :

And then each ghost with his ladye-toast to the churchyard beds
take flight
With a kiss perhaps on her lantern chaps and a grisly-grim
"good-night,"
Till the welcome knell of the midnight bell rings forth its jolliest
tune
And ushers our next high holiday—the dead of the night's high
noon.

Also in "The Modest Couple," of "Bab," there is a hint of both Robin Oakapple and Rose Maybud.

When man and maiden meet, I like to see a drooping eye ;
I always droop my own—I am the shyest of the shy.
I'm also fond of bashfulness and sitting down on thorns,
For modesty's a quality that womankind adorns.

But Gilbert was always "developing" himself. The book, however, was not in Gilbert's best manner although the vein was there right enough. While everybody joined in a chorus of admiration over Sullivan's music, Gilbert's

libretto was considered too indefinite and halting and came in for a great deal of harsh criticism. There were one or two hitches on the first night, and when Gilbert and Sullivan took their "call" before the curtain the unaccustomed but brutal "boo" was heard more than once in the gallery, for the first time at the Savoy.

Notwithstanding, the opera ran from January until October, and very many of the musical numbers became as popular as those in previous works, and some few of the lines were remembered and repeated long after its career was finished.

Robin's song, as delivered by George Grossmith, tickled the taste immensely.

My boy, you may take it from me
 That of all the afflictions accurst
 With which a man's saddled
 And hampered and addled
 A diffident nature's the worst,
 Though clever as clever may be—
 A Crichton of early romance—
 You must stir it, and stump it
 And blow your own trumpet
 Or trust me you haven't a chance.

If you wish in the world to advance
 Your merits you're bound to enhance,
 You must stir it and stump it
 And blow your own trumpet,
 Or, trust me, you haven't a chance.

Gilbert always had a good excuse for his supernumeraries who sang and played the chorus, and in "Ruddigore" he has a bevy of professional bridesmaids who are on duty every day from ten to four to assist at any wedding that may take place. It is just possible that Gilbert was inspired with this idea by a short paper which appeared in H. J. Byron's Comic Journal *Mirth* to which he was a contributor. The article was entitled "Broken-down Bridesmaids." One astounding incident occurred through "Ruddigore" that almost took Gilbert's breath away. It was the second verse of Richard Dauntless's song *à la* Dibdin, splendidly sung by Durward Lely, that caused all the trouble.

Then our Captain he up and he says, says he,

“ That chap we need not fear—

We can take her, if we like,

She is sartin for to strike,

For she's only a darned mounseer.

D'ye see?

She's only a darned mounseer

But to fight a French fal-lal—it's like hittin' of a gal—

It's a lubberly thing for to do ;

For we with all our faults

Why, we're sturdy British salts,

While she's only a Parley-voo,

D'ye see,

A miserable Parley-voo.”

This caused quite a storm across the Channel. The verse was intended to ridicule the bragging spirit and Chauvinistic boastings that were indulged in in by-gone times, but the French took it literally and declared that it was an affront to their national pride. The burlesque words, indeed, not only disturbed the French but also a few dull-witted Englishmen, who, describing themselves as British patriots, construed it into a slight upon our Navy, and it almost threatened to disturb our friendly relations with our friends across the Channel. The French correspondent of the Paris *Figaro*, who bore the very un-Gallic name of Johnson, and, although he lived in our midst for many years, never mastered the subtleties of the English language, and who was entirely deficient in humour, saw a studied insult to his beloved compatriots and said so. It did not quite become a national affair, however, but it caused a lot of friction for the moment, and it was stated in several quarters that Gilbert himself had been challenged to mortal combat! And if it did not exactly end in coffee and cigars, it did in smoke.

In the Ophelia-like character of Mad Margaret, Miss Jessie Bond surprised everybody by the intensity of her acting. She had a very pretty ballad “ To a garden full of posies,” which was one of the hits of the piece ; while Miss Leonora Braham, a most deliciously simple village maiden, who knew her way about, as Rose Maybud,

delighted everyone with "In bygone days I had thy love." But the book was full of interesting lyrics and they were soon heard everywhere.

Although Rutland Barrington was not allotted a solo he had much concerted music to sing. This was his last appearance at the Savoy for some little time, for hankering after other worlds to conquer he went into management on his own account and opened the St. James's Theatre with a new play by Sydney Grundy and F. C. Phillips. This was called "The Dean's Daughter," and was unfortunately a very great failure, and so was W. S. Gilbert's "Brantingham Hall" on November 29, 1888, when the piece was speedily withdrawn, because, as the management stated, it "failed to attract"—a phrase which was invented by Gilbert himself. There was one good thing about it, it gave Miss Julia Neilson her first proper engagement. But to return to "Ruddigore," there were several changes in the cast during the run of the piece. On May 7, 1887, Miss Geraldine Ulmar took up the part of Rose Maybud during the absence of Miss Leonora Braham, and I believe played it until the play was removed. Being a pretty woman, a good singer and a capable actress, she made a very welcome first appearance in London and remained to create Elsie Maynard in "The Yeomen of the Guard." For a time too Miss Amy Augarde replaced Miss Jessie Bond as Mad Margaret.

One of the most important events that happened was the engagement of Mr. H. A. Lytton to understudy George Grossmith as Robin Oakapple. Let Mr. Lytton tell his own tale. "Towards the end of that week (when 'Ruddigore' was first produced) Grossmith was taken seriously ill with peritonitis. By an effort he was able to continue playing until Saturday, then he collapsed and was taken home for a serious operation. Upon the Monday morning I was told I was to play the part—and play it that very night. . . . Then the cue came and I went on. The silence of the audience was deathly. They gave me not the slightest welcome. The great Grossmith, the lion comique of his day, was not playing.

Robin Oakapple was being taken by an unknown stripling. No wonder they were disappointed and chilling. First I had a few lines to speak and then I had a beautiful little duet with Miss Leonora Braham who was playing Rose Maybud. And when that duet 'Poor Little Man' was over, and we had responded to the calls for an encore, all my tremors and hesitation had gone. I knew things were all right. . . . The applause when the curtain fell was to me unforgettable. It betokened a triumph." I take this from Mr. Lytton's book *The Secrets of a Savoyard*. Mr. Lytton had succeeded. Gilbert said to him as he shook him by the hand, "There is no need for the Lyttons to turn in their graves." George Grossmith of course got better and returned, and Mr. Lytton was sent on tour with one of the D'Oyly Carte companies, and continued acting in the country for some years, with occasional appearances in London.

It seems an odd thing to burlesque a burlesque, but that is what was done at Toole's Theatre, March 19, 1887, when "Ruddy George; or, Robin Redbreast" was presented. It was rather feeble. Portraits of W. S. Gilbert, Arthur Sullivan, and D'Oyly Carte were shown in the picture gallery scene and were quickly recognised. Mr. Toole did not appear in it himself, but made a humorous speech before the curtain as a sort of prologue, and that was the funniest part of the show.

RUDDY GEORGE; OR, ROBIN REDBREAST,
A Musical Parody in One Act.

Written by H. G. F. Taylor. Music by Percy Reeve.

Robin Redbreast	.....	Mr. E. D. Ward
Dick Leward	.....	Mr. C. Wilson
Sir Jaspard Rougegorge	.....	Mr. G. Shelton
Old Daddy Longlegs	.....	Mr. W. Brunton
Rosy	.....	Miss Marie Linden
Aunt Joanna	.....	Miss Emily Thorne
Betty	.....	Miss Bella Wallis
Molly	.....	Miss Susie Steele
Old Chloe	.....	Miss J. Wise
Sir Gilbert Rougegorge	.....	Mr. C. M. Lowne
Sir Arthur Rougegorge	.....	Mr. G. De Plodge
Sir Doyley Rougegorge	.....	Mr. J. B. Catell

W. S. Gilbert sat in a box and waited in vain for the sparks of wit which never came. Then he went behind the scenes and had a chat with his old friend, Johnnie Toole. Some few of the members of the cast are still happily in the land of adventure—George Shelton, Miss Marie Linden, C. M. Lowne, and I think, Miss Bella Wallis, who married and left the stage soon after this Saturday matinée.

And now after a lapse of thirty-four years—for the piece was laid on the shelf as far as London was concerned ever since its production in 1887—"Ruddigore" was revived at the Prince's Theatre on October 24, 1921, and again on February 18, 1924, with Mr. H. A. Lytton as Robin Oakapple—the assumed name of Sir Ruthven Murgatroyd—the part that gave him his great lift up the ladder of comic opera fame. A Note on the programme makes historical reading, as it gives some particulars of the opera, which in another form have already been related in these pages.

RUDDIGORE; OR, THE WITCH'S CURSE.

Sir Ruthven Murgatroyd (disguised as Robin Oakapple—a Young Farmer)	Henry A. Lytton
Richard Dauntless, his Foster Brother (a Man o' Wars' Man)	Derek Oldham
Sir Despard Murgatroyd (of Ruddigore —a Wicked Baronet)	Leo Sheffield
Old Adam Goodheart (Robin's Faithful Servant)	Robert McQueen
Sir Roderic Murgatroyd (The Twenty- first Baronet)	Darrell Fancourt
Rose Maybud (a Village Maiden)	Elsie Griffin
Mad Margaret	Catherine Ferguson
Dame Hannah (Rose's Aunt)	Bertha Lewis
Zorah { Professional }	Elsie Coram
Ruth { Bridesmaids }	Marguerite Kynaston

The performances were highly appreciated, and the music came back as a beautiful echo of the past after so many years. Although the satire must have been quite

foreign to the majority of the audiences, the fun was appreciated at its right value, while the songs and the music generally were encored again and again, and the piece has now been restored to the Gilbert and Sullivan repertoire under the management of Mr. Rupert D'Oyly Carte.

CHAPTER XVI

A Very Short Interlude and Some Short Revivals—"H.M.S. Pinafore"—"Mrs. Jarramie's Genie"—"The Pirates of Penzance" and "The Mikado" with a Prophecy.

As already indicated, "Ruddigore," like "Princess Ida," for many explainable and also some unexplainable reasons, did not appeal with very great force to the general public, so it was withdrawn on November 5th, and as the new piece was in a chaotic state of semi-preparation, "H.M.S. Pinafore" was revived a week later, November 12, 1887, with several changes in the cast, though the original exponents can be easily picked out.

Sir Joseph Porter, K.C.B.....	Mr. George Grossmith
Captain Corcoran	Mr. Rutland Barrington
Ralph Rackstraw	Mr. J. G. Robertson
Dick Deadeye	Mr. Richard Temple
Bill Bobstay	Mr. R. Cummings
Bob Buckett	Mr. Rudolph Lewis
Josephine	Miss Geraldine Ulmar
Hebe	Miss Jessie Bond
Little Buttercup	Miss Rosina Brandram

Mr. J. G. Robertson, who succeeded Mr. George Power, was a brother of Mrs. Kendal.

On February 14th, 1888, "Mrs. Jarramie's Genie," a new and very light and tuneful operetta, of which the story by Frank Desprez and the music by Alfred and François Cellier were considerably above the average of that generally associated with these pieces, proved to be a capital curtain raiser.

MRS. JARRAMIE'S GENIE.

MORTALS.

Mr. Harrington Jarramie (a retired Upholsterer)	Mr. Wallace Brownlow
Ernest Peppercorn	Mr. C. Wilbraham
Smithers (Butler)	Mr. Charles Gilbert
Bill { Railway }	Mr. Lebreton
Jim { Carmen }	Mr. Metcalf
Mrs. Harrington Jarramie	Miss M. Christie
Daphne (her Daughter)	Miss R. Hervey
Nixon (Parlourmaid)	Miss M. Russell

IMMORTAL.

Ben-Zoh-Leen (the Slave of the Lamp)..Mr. John Wilkinson

The wonderful lamp of Aladdin, after the lapse of centuries, has come into the possession of Mrs. Jarramie. Accidentally she discovers its secret, and uses its power—or, rather, the power of the genie—in various ways, but growing afraid of the “Spirit,” in the end presents the lamp to the genie himself! Mr. John Wilkinson proved himself to be a most humorous and capable comedian. He had joined the Savoy company in the previous August as understudy (of course) to George Grossmith in all his parts for some years, and often played them. When I first met little cheery Jack Wilkinson he was call-boy at Toole’s Theatre, and what at once struck me was that he always wore a tall silk hat, as though he went to bed in it. He was a genial little actor and a genial companion.

This bill was not changed until March 17, 1888, when “Pinafore” gave place to :

THE PIRATES OF PENZANCE.

Major-General Stanley	Mr. George Grossmith
The Pirate King	Mr. Richard Temple
Samuel	Mr. R. Cummings
Frederic	Mr. J. G. Robertson
Sergeant of Police	Mr. Rutland Barrington
Mabel	Miss Geraldine Ulmar
Edith	Miss Jessie Bond
Kate	Miss Kavanagh
Isabel	Miss Lawrence
Ruth	Miss Rosina Brandram

Apart from Messrs. Grossmith, Temple, and Barrington the only original member of the cast was Miss Jessie Bond, who had long established herself as one of the greatest of Savoy Theatre favourites both before and behind the scenes.

For eighty nights (with Saturday mornings thrown in) "The Pirates," with its contradictory humours and amazing perplexities, invited all who would call, and then they had to give up their wild career to the demands of the suave and seductive "Mikado," but, not wishing to incur any risks on account of possible future revivals and because "The Yeomen of the Guard" had rehearsed itself into readiness, this Japanese opera, after a hundred and sixteen performances, had to retire. However, notwithstanding that there were only one or two newcomers—and these can be easily discovered—the cast is worth repeating.

On June 8, 1888, first revival.

THE MIKADO.

The Mikado	Mr. Richard Temple
Nanki-Poo	Mr. J. G. Robertson
Ko-Ko	Mr. George Grossmith
Pooh-Bah	Mr. Rutland Barrington
Yum-Yum	Miss Geraldine Ulmar
Pitti-Sing	Miss Jessie Bond
Peep-Bo	Miss Sybil Grey
Katisha	Miss Rosina Brandram

It was immediately at the end of this revival that Rutland Barrington, after ten years' service with D'Oyly Carte, left his old manager, as recounted in the last chapter, with the hope of becoming a permanent manager on his own account. In any case, there did not seem any possible part for him in "The Yeomen of the Guard," as no one could possibly have imagined him in the character of Wilfred Shadbolt after seeing W. H. Denny in this gruesome part, yet, strange to say, he did enact it years after—in 1909—with surprising ingenuity of altered method.

The gift of prophecy is not vouchsafed to many, but soon after the production of "Ruddigore" the critic of the *Sporting Times* (January 29, 1887), William Yardley in an extensive review, sometimes friendly, sometimes severe, said: "I scarcely dare venture on a moral, and even the conclusion that I have formed in my own mind probably will not be justified by events, for goodness only knows what space of time might be occupied with advantage by revivals of the earlier Gilbert-Sullivan operas. For something like ten long years the public have been supplied by Sir Arthur Sullivan and W. S. Gilbert with dramatic fare that has differed only in degree rather than in sort. It is therefore just possible that the public taste has become vitiated; the delicacies of Gilbert's humour, however, are perhaps not quite so much appreciated as heretofore, and public appetite may be satiated with surplusage of dainties, and the public constitution may require a pick-me-up. A real comic opera dealing with neither topsy-turvydom nor fairies, but a genuine dramatic story, written with Mr. W. S. Gilbert's masterly power, and set to music as Sir Arthur Sullivan can alone compose, would be a greater novelty and a more splendid success than anything we are at all likely to see during the present dramatic season."

This in many ways seemed to forecast "The Yeomen of the Guard," which was then on the way.

William Yardley, who signed himself for years "Bill of the Play," was a personal friend of W. S. Gilbert, and acted with him in many extravaganzas, and in the famous amateur Gaiety pantomime of 1878 called "The Forty Thieves," written by Robert Reece, F. C. Burnand, Henry J. Byron, and W. S. Gilbert. So, in regard to Yardley's suggestion, as Tree used to say in "The Red Lamp," "I wonder—I wonder!"

CHAPTER XVII

“ The Yeomen of the Guard ; or, The Merryman and his Maid ”
—George Grossmith as Jack Point—“ I have a Song to Sing O ”
—Sullivan’s Difficulty with the Setting—The Supposed Origin
of the Song—John Wilkinson and Henry A. Lytton as Jack Point.

GREAT events from little causes spring. While waiting for a train, one day at Uxbridge Railway-station, W. S. Gilbert’s eye was arrested by the picture of a Beefeater in the large displayed advertisement of the Tower Furnishing Company, and this at once gave him the first idea of the plot and scene of “ The Yeomen of the Guard,” one of the best, if not the best, piece of straight work that Gilbert ever accomplished. The story was so truly human that folk experienced in Gilbert’s mood of thought and work wondered how the author had managed to stray out of the upside-down universe, where he had found nearly all his extravaganza characters, into the realm of pure romance and reality. There was only a slight *Bab Ballad* inspiration here, and it may be discovered in “ Annie Protheroe—A Legend of Stratford-Le-Bow.” Our genial jester had got down to the actuality of life for once, at any rate. Musically and dramatically, “ The Yeomen of the Guard ” is far superior, in the opinion of many people, to all the other operas, and in its construction is almost as perfect as that of “ The Mikado.” From the very beginning the opera received not only very careful attention from the constant contingent of Savoyards, but from a large circle of amateurs and lovers of music and drama—for in “ The Yeomen ” both elements are in striking evidence—and the success was

most decidedly very pronounced, immediate, and enthusiastic. In some of the lyrics Gilbert more than surpassed himself, and showed a poetic gift of high power unmarred by any fatal divergence into topsy-turvydom, although that spirit of reversal is traceable here and there in the dialogue, and perhaps in a song or two, but without affecting the high and natural tone of this magnificent masterpiece.

On Wednesday, October 3, 1888

THE YEOMEN OF THE GUARD ; OR, THE MERRYMAN AND HIS MAID.
A New and Original Opera in Two Acts.

Written by W. S. Gilbert. Composed by Arthur Sullivan.

Sir Richard Cholmondeley	.....	Mr. Wallace Brownlow
Colonel Fairfax	.....	Mr. Courtice Pounds
Sergeant Meryll	.....	Mr. Richard Temple
Leonard Meryll	.....	Mr. W. R. Shirley
Jack Point	.....	Mr. George Grossmith
Wilfred Shadbolt	.....	Mr. W. H. Denny
The Headsman	.....	Mr. Richards
First Yeoman	.....	Mr. Wilbraham
Second Yeoman	.....	Mr. Metcalf
First Citizen	.....	Mr. Boyd
Elsie Maynard	.....	Miss Geraldine Ulmar
Phœbe Meryll	.....	Miss Jessie Bond
Dame Carruthers	.....	Miss Rosina Brandram
Kate	.....	Miss Rose Hervey

Scene—Tower Green.

Date—Sixteenth Century.

After the first night "Mrs. Jarramie's Genie" was restored to the programme with Mr. John Wilkinson in his original character.

Gilbert and Sullivan succeeded beyond the evident expectations that had been formed of their work. Not quite devoid of sarcastic humour, but replete with a quaint pathos, often very tender and breathing throughout a poetic vein of fancy, Gilbert's share was highly appreciated, while Arthur Sullivan's music was acknowledged to be in absolute harmony with the new conditions, and his sparkling and pathetic melodies were greeted with sincere approbation. One of the most attractive pieces in the

opera, sung with great feeling and expression, by George Grossmith, as Jack Point, and Miss Geraldine Ulmar as Elsie Maynard, "I have a Song to Sing O," caused Arthur Sullivan much anxiety in the setting. Gilbert wrote the words after the model of "The House that Jack Built." The opening stanza, "I have a Song to Sing O!" comprises seven lines, to each verse succeeding two lines are added until the last verse is extended to thirteen lines. Upon reading the song through carefully the most untechnical reader will at once perceive the difficulty of the task the composer had before him. It is known that Sullivan took over two weeks before he was satisfied with the eventual melody and its crescendo movement. It was stated on good authority that it kept Sullivan awake o' nights, and that when a friend called and found him in a semi-demented state, he moaned out in melancholy tone, "My dear fellow, I have a song to set O, and I don't know how the dickens I'm going to do it." Once in conversation with Sullivan he said, "I spent a fortnight over that blessed jingle and must have set and reset it a dozen times before I was satisfied. It was the extension of the verses principle about it that bothered me, an additional phrase being added to each verse. Gilbert told me he got the idea from a nautical ballad he had heard in his yacht, beginning 'I have a Song to Sing O!' and as the song progressed it increased in length, just as the 'Merryman' did. I was glad I assure you when I completed it to my satisfaction. It would have been ungrateful of the public not to have liked it; but happily it went all right, being quaintly sung, and I was repaid for all my trouble."

The subject deserves following up, and so apropos we may turn to a long paragraph which appeared in the *Daily Telegraph*, August 27, 1921, which is worth repeating *in extenso*. "Lovers of Savoy opera in the West, who have been enjoying a very successful Gilbert-Sullivan season at Plymouth, will have found interest in the *Western Morning News and Mercury*, concerning the possible origin—or rather source of inspiration—of

the famous 'Merryman and Maid' duet from the 'Yeomen of the Guard.' In an article dealing with the subject Mr. James Martin recalled the fact often mentioned by Gilbert that he used to say that the duet was suggested by an old Cornish chanty which was sung by sailors on board his yacht, and the first two lines of which ran :

Come and I will sing you,
What will you sing me ?

There are, it would seem, several versions of that Cornish folk song, and all of them more or less related to the chanty familiar as the Dilly Song, one form of which is to be found in Baring-Gould's *Songs of the West*. Did Sullivan owe his inspiration for his setting of the 'Merryman and his Maid' to the 'Dilly Song?' and, according to one correspondent, the melody was 'put into his head by his collaborator,' who whistled it. But as reproduced in the columns of our Western contemporary, that song has no similarity whatsoever to Sullivan's tune. Can it be that Gilbert, who admittedly had no ear for music, 'whistled' something utterly unlike 'the Dilly Song,' when trying to reproduce its phrases for his partner's benefit? As a matter of fact Sullivan had extraordinary difficulty in setting that particular tune in 'The Yeomen of the Guard,' and made several attempts before his 'inspiration' reached its final completed form."

DUET : POINT AND ELSIE.

POINT : I have a song to sing, O !

ELSIE : Sing me your song, O !

POINT : It is sung to the moon

By a love-lorn loon

Who fled from the mocking throng, O !

It's the song of a merryman, moping mum,

Whose soul was sad and whose heart was glum

Who sipped no sup, and who craved no crumb

As he sighed for the love of a ladye,

Heighdy ! Heighdy !

Misery me, lackadaydce

He sipped no sup, and he craved no crumb
As he sighed for the love of a ladye.

And the last verse :

ELSIE : I have a song to sing, O !

POINT : Sing me your song, O !

ELSIE : It is sung with a sigh,
And a tear in the eye,
For it tells of a righted wrong, O !
It's a song of a merrymaid, once so gay,
Who turned her heel and tripped away
From the peacock popinjay, bravely born,
Who turned up his noble nose with scorn
At the humble heart he did not prize :
So she begged on her knees, with downcast eyes,
For the love of the merryman, moping mum,
Whose soul was sad and whose glance was glum,
Who sipped no sup, and who craved no crumb,
As he sighed for the love of a ladye,
Heighdy ! Heighdy !
Misery me, lackadaydee,
His pains were o'er, and he sighed no more,
For he lived in the love of a ladye.

Jack Point, the rather doleful jester, was in all probability suggested to Gilbert by Shakespeare's clowns and more definitely Autolycus in "The Winter's Tale" and Touchstone in "As You Like it," but he had foreshadowed him in a five act blank verse play which he designed as being suitable for Miss Bateman—Miss Bateman who was a very dramatic actress in the sixties and seventies at the Adelphi, Olympic, and Lyceum theatres. "Leah" was one of her greatest parts, while in "Mary Warner" her talents had very full expression. "Mary Warner" was adapted by Tom Taylor from a story called "Margaret Meadows," written by W. S. Gilbert's father.

The drama which W. S. Gilbert is said to have designed for Miss Bateman appeared in the tragic pages of *Fun*, and was entitled "Gemma di Vergy" and one of the characters, Jumbles the Jester, is surely twin-brother to Jack Point

JULIA : A murrain on thee, thou fool.

JUMBLES (sarcastically) : Nay, it is thou that art the fool, and I, Jumbles the Jester, am a wise man.

GEMMA (sternly) : This jester has answered me oft by his rare wit.

JUMBLES (feeling himself called upon to say something smart) :
There art thou forsworn, and I, the fool, am the wiser of the twain.

It is a pity that the whole of this blank verse tragedy cannot be reprinted in full—but those censors, the publishers, forbid !

Most of the songs in the "Yeomen of the Guard" found their way into the homes and the hearts, and people of every degree. Fairfax's ballad for example :

Is life a boon ?
If so, it must befall
That Death, whene'er he call
Must call too soon.
Though fourscore years he give
Yet one would pray to live
Another moon !
What kind of plaint have I
Who perish in July,
I might have had to die,
Perchance in June.

There is a strong flavour of sad philosophy all through the play ; the laughter and the tears mingle in reasonable proportions. The best and most popular numbers were, and are still, apart from "I have a song to sing," "When our Gallant Norman Foes" and Phœbe's exquisite ballad "Were I Thy Bride." It is rather too long to quote beyond this :

Were I thy bride,
Then the whole world beside
Were not too wide
To hold my wealth of love
Were I thy bride.

and the Jester's song "Oh, a private buffoon," and there are many delightful duets and trios that cannot very well be separated from the music score. Fairfax had much to sing, and Courtice Pounds in his best original part at the Savoy did full justice to them both vocally and dramatically. Richard Temple, although he had much concerted work to do, and did it well, did not have any special song. In the place of Rutland Barrington, W. H. Denny was engaged, and so the part of Shadbolt the jailer fell to his lot. Mr. Denny was a well-known comedian and made a distinctive hit in the gruesome character. But all the Savoyards, new and old, distinguished themselves in the opera, Miss Jessie Bond in particular, though with many Miss Geraldine Ulmar was the favourite. As Dame Carruthers, Miss Rosina Brandram once more demonstrated her peculiar and striking talent.

A great deal has been written about the last scene of "The Yeomen of the Guard" and Jack Point's falling insensible at the feet of Fairfax at the end of the opera. Grossmith followed out Gilbert's instructions and did not pretend to die, nor did John Wilkinson, who took up the character after George Grossmith, on Saturday, August 17, 1889, who then severed his twelve years' connection with the Gilbert-Sullivan Opera Company. He wanted a change as he found the constant strain of playing the arduous part too much for him, and so he determined upon taking a lengthy tour with his own Drawing-Room Entertainment, and so when he bade farewell to his old companions and associates and the theatre itself, it was good-bye indeed, for he never appeared on the boards there again, except for a very brief term in "His Majesty" in 1897. But we shall meet George Grossmith at another house later. John Wilkinson opened as Jack Point on Monday night, August 19, and continued to represent the character until the end of the run in December, 1889.

Why Grossmith—apart from Gilbert's desire—never attempted a tragic finale to "The Yeomen of the Guard" I do not know, but Mr. Henry A. Lytton tells us in

his *Secrets of a Savoyard* how he came to give his rendering of the character, "It was toward the end of 1888 that I first played what is, I need hardly say, the favourite of all my parts, Jack Point in 'The Yeomen of the Guard.' . . . When at the close of the 'Yeomen' Elsie is wedded to Fairfax does Jack Point die of a broken heart, or does he merely swoon away? That question is often asked, and it is a matter on which the real pathos of the play depends. The facts are these, Gilbert had conceived and written a tragic ending, but Grossmith, who created the part, and for whom in a sense it was written, was essentially the accepted wit and laughter-maker of the day, and thus it had to be arranged that the opera should have a definitely humorous ending. . . . If he had tried to be serious they would have refused to take him seriously. *Whatever* Grossmith did, the audience would laugh, and the manner in which he did fall down at the end was irresistibly funny."

Here I join issue with Mr. Lytton. I saw the piece several times and the pathos of Grossmith's final fall struck me as being very fine indeed. Let me quote from the criticism in Clement Scott's *Theatre Magazine*, November 1, 1888. "The Jack Point of Mr. George Grossmith will be remembered as one of his best performances; he has divested himself from any approach to burlesque, and conveys that, though the jest may be on the lip and the clown may be a source of laughter to others, he may carry within him a heavy heart, and a bitter sorrow." When Jack Point fell prostrate just before the curtain came down there was many a sob and many a tear in the house.

But this does not detract from H. A. Lytton's story. "So," he goes on, "it came about that while he (Grossmith) was Jack Point in one way in London, I was playing him in my way in the provinces. The first time I introduced my version of the part was at Bath. For some time I had considered how poignant would be the effect if the poor strolling player, robbed of the love of a lady, forsaken by his friends, should gently kiss the

edge of her garment, make the sign of blessing and fall over, not senseless, but dead."

Well, this was, and, I may add, is, not only true to art but also true to nature. D'Oyly Carte saw the performance and approved of it, and W. S. Gilbert later said, when Lytton asked him if he shou'd alter or modify his reading, "No, keep on like that, it is just what I want. Jack Point should die and the end of the opera should be tragedy."

Since writing the above, Mr. Lytton has modified his claim as to this tragic ending, for it is very evident that he was forestalled by the late George Thorne who died July 24, 1922.

George Thorne, who had been on the stage since he was two years old, was not seen in London as often as he would have been had he been more dependable in his moods and temperament. He was decidedly the most artistically humorous of all his acting relations, and they were all on the stage except one, Henry, who suddenly became an evangelist. George Thorne, who joined the principal D'Oyly Carte touring company in 1882, had a varied career in England, America, and India. He played all the Grossmith parts and acted Ko-Ko in "The Mikado" before Queen Victoria at Balmoral. The part that he prided himself upon most was Jack Point, and in truth it was his finest impersonation. And he it was who really introduced the tragic ending to "The Yeomen of the Guard," when the work was first introduced to provincial audiences on November 1, 1888, at the Prince's Theatre, Manchester. A month later, H. A. Lytton, inspired with the same idea for the conception of the finale, acted it practically in the same way at Bath. This fact, I may add, Mr. Lytton has properly acknowledged in the new edition of his *Secrets of a Savoyard*. But one great point about the whole matter is that Gilbert originally designed that Jack Point should die!

Both Gilbert and Sullivan considered "The Yeomen of the Guard" the most important and best work they

ever did in collaboration, at the same time having very deep regard for their other offspring, especially the "Mikado" and the fascinating "Gondoliers," though Sullivan had great affection for his share in "Ruddigore."

CHAPTER XVIII

“The Gondoliers; or, The King of Barataria”—A Quotation from *Don Quixote*—“Take a Pair of Sparkling Eyes”—Mr. Ben Davies—The Fatal Carpet—And a Storm in a Tea-cup.

NOTWITHSTANDING the approbation with which the serious story of “The Yeomen of the Guard” had been received, a great sigh of welcome, on the first night, went up with the curtain after the joyous overture—conducted by Arthur Sullivan himself—to “The Gondoliers; or, The King of Barataria.” Who that remembers his *Don Quixote* does not send his thoughts back in merry mood to Sancho Panza’s glorious island “surrounded by land,” when he witnesses or thinks about “The Gondoliers”?

“After having travelled a certain distance, Governor Sancho, with his attendants, came to a certain town that had about a thousand inhabitants, and was one of the best in the duke’s territories. They gave him to understand that the name of the place was the island of Barataria. As soon as he came to the gates the magistrates came out to receive him, the bells rang, and all the people gave demonstration of joy. They then delivered him the keys of the gates, and received him as perpetual governor of the island of Barataria.” So we see at a glance where lay some of Gilbert’s inspiration.

The “changed-at-nurse” pivot, which Gilbert once more used in “The Gondoliers,” he had, of course, exploited more than once in his *Bab Ballads*, as well as in his stage pieces. One verse from “The Baby’s Vengeance” should prompt the reader to seek for more.

One darksome day (I should have mentioned that
 We were alike in dress and baby feature)
 I *in* MY cradle having placed the brat,
 Crept into his—the pampered little creature.
 It was imprudent—well, disgraceful maybe,
 For oh, I was a bad, black-hearted baby!

The story of “The Gondoliers” was not only Gilbertian, but it was absolutely improbable and consequently very droll and enjoyable. The whole show—was it not Shakespeare himself who called a theatrical entertainment a “show”?—was full of brilliant dresses, sparkling music, and witty inverted wisdom turned paradox, with many seductive melodies set to enchanting lyrics.

On the Night of Saturday, December 7, 1889.

THE GONDOLIERS; OR, THE KING OF BARATARIA.

An Original Comic Opera in Two Acts.

Written by W. S. Gilbert. Composed by Arthur Sullivan.

The Duke of Plaza-Toro (A Grandee of Spain) . . . Mr. Frank Wyatt
 Luiz (His Attendant) Mr. Wallace Brownlow
 Don Alhambra del Bolero (The
 Grand Inquisitor) Mr. W. H. Denny
 Marco Palmieri Mr. Courtice Pounds
 Guiseppa Palmieri Mr. Rutland Barrington
 Antonio } Venetian Gondoliers { Mr. Metcalf
 Francesco } } Mr. Rose
 Giorgio } } Mr. de Pledge
 Annibale } } Mr. Wilbraham
 The Duchess of Plaza-Toro Miss Rosina Brandram
 Casilda (Her Daughter) Miss Decima Moore
 Gianetta Miss Geraldine Ulmar
 Tessa Miss Jessie Bond
 Fiametta } Contadine { Miss Lawrence
 Vittoria } } Miss Cole
 Giulia } } Miss Phyllis
 Inez (The King’s Foster-Mother) Miss Bernard
 Chorus of Gondoliers and Contadine, Men-at-Arms, Herald, and Pages.

Act I.: The Piazzetta, Venice.

Act II.: Pavilion in the Palace of Barataria.

The period of the piece is 1750.

As usual, Mr. François Cellier was the musical director. After a while (July, 1890) that very charming actress-singer, Miss Esther Palisser, replaced Miss Geraldine Ulmar as Gianetta.

It will be noticed that George Grossmith's name no longer appears at the Savoy for the reasons already explained. But Gilbert would have liked to have had him back, and wrote to Grossmith at Torquay, where he was giving his entertainment, to that effect, adding, "You shall have a thousand a week and then the entire receipts." Grossmith never had a large salary at the Savoy, but while there he was quite content. However, as he cleared £10,000 in the first seven working months during his peregrinations with his songs at the piano, and made the same amount the following year, he was still content—only more so. Naturally the great prestige he had gained in the operas was a splendid advertising asset in the country. His place was taken by that versatile—not to say volatile—actor, singer, and dancer, Frank Wyatt. But Savoyards had good recompense in the return of Rutland Barrington, who must have felt very happy at the cordial reception accorded him on the first night. Another new-comer who in time proved a very charming acquisition was Miss Decima Moore, who as Casilda practically made her first appearance on the stage.

In "The Gondoliers" both author and composer returned to their earlier and lighter vein of composition, and gave the happiest of all happy results. The story as treated by W. S. Gilbert is a most amusing one. The two handsome gondoliers, Marco and Guiseppe, take to themselves as wives Gianetta and Tessa. Their felicity is disturbed by its being discovered that one of them—but which no one at present can tell—is the King of Barataria. The Grand Inquisitor, who had to save the threatened life of the heir to the Kingdom, brought him as a child to Venice, and entrusted him to a worthy gondolier, who also possessed one child, and somehow the two children "got mixed." This is the more awkward

as the Duke and Duchess of Plaza-Toro arrive, attended by their "suite"—a drummer—in search of the heir to the throne, their daughter Casilda having been wedded to him in infancy. However, as the throne must be filled, the two gondoliers, until it is known which is the rightful sovereign, act as regents to themselves and reign together. In the second act we have them as joint rulers, but as they rule on strictly constitutional principles they have to do all their own work, taking it in turns to wait upon each other. Also they are on very short allowances, as rations are only allowed for one. But presently the foster-mother, wife of the gondolier to whom the infant prince had been entrusted, arrives, and, after undergoing a ludicrous examination and a little supposed torture, declares that neither Marco nor Guiseppe is the King, but Luiz, the private drummer of the Duke, a fortunate *dénouement* that suits all parties as Casilda has long been deeply in love with the lucky "suite."

There is no need, where all was so perfect in every respect, and each artist did his and her work so naturally and buoyantly, to go into details of the acting. The names speak for themselves.

One anecdote that has often been told will still bear repeating, especially as Arthur Sullivan was fond of telling it himself. Arthur Sullivan—who had long been Sir Arthur—whilst watching the performance one night from the back of the dress-circle, unconsciously began to hum the melody of the song then being sung, whereupon an elderly musical enthusiast turned angrily to the composer and said: "Look here, sir, I paid my money to hear Sullivan's music—not yours." Candidly confessing that he deserved the rebuke, Sullivan went behind the scenes and recounted the incident with much enjoyment.

"The Gondoliers" was most liberally furnished with duets, dances, choruses, and ballads, some of which speedily attained a world-wide circulation and reputation. The piece is full of pearls of melody, and all the

lyrics are as light as gossamer, no matter what their portent.

The Duke of Plaza-Toro explains himself, he "always leads everybody":

In enterprise of martial kind,
 When there was any fighting,
 He led his regiment from behind—
 He found it less exciting.
 But when away his regiment ran,
 His place was at the fore, O—
 That celebrated,
 Cultivated,
 Underrated
 Nobleman,
 The Duke of Plaza-Toro.

The Grand Inquisitor is equally ready to supply information of a useful kind.

I stole the prince, and I brought him here
 And kept him, gaily prattling,
 With a highly respectable gondolier
 Who promised the Royal babe to rear,
 And teach him the trade of a timoneer
 With his own beloved bratling.
 Both of the babes were stout and strong,
 And, considering all things, clever,
 Of that there is no manner of doubt—
 No probable, possible shadow of doubt,
 No possible doubt whatever.

Tessa has a very beautiful song in:

When a merry maiden marries
 Sorrow goes and pleasure tarries.

There is great fun in Act II. in the song of Guiseppe, who elaborates the duties he and Marco have to take it in turn to do when sharing the throne as dual King.

Rising early in the morning,
 We proceed to light our fire,
 Then, our Majesty adorning
 In its work-a-day attire,
 We embark without delay
 On the duties of the day.

And so on. But Marco's ballad so admirably sung by Courtice Pounds, in every respect is a gem of the first water :

TAKE A PAIR OF SPARKLING EYES.

Take a pair of sparkling eyes
 Hidden ever and anon,
 In a merciful eclipse—
 Do not heed their mild surprise—
 Having passed the Rubicon.
 Take a pair of rosy lips ;
 Take a figure trimly planned—
 Such as admiration whets,
 (Be particular in this) ;
 Take a tender little hand
 Fringed with dainty fingerettes,
 Press it—in parenthesis—
 Take all this, you lucky man—
 Take and keep them if you can.

This became one of Ben Davies's most popular successes at the Chappell Ballad Concerts and elsewhere. And there are others of similar beauty, with many of a humorous order, that at once secured recognition. Duke of Plaza Toro's song sung by Frank Wyatt was a great favourite. He promotes "everybody to the top of the tree" to guarantee everybody's happiness. And also the marital-taming effusion of the Duchess of Plaza-Toro :

On the day that I was wedded
 To your admirable sire
 I acknowledge that I dreaded
 An explosion of his ire.

I was overcome with panic—
 For his temper was volcanic,
 And I didn't revolt
 For I feared a thunderbolt!

I was always very wary,
 For his fury was ecstatic,
 His refined vocabulary
 Most unpleasantly emphatic.
 To the thunder
 Of this Tartar
 I knocked under
 Like a martyr;
 When intently
 He was fuming
 I was gently
 Unassuming;
 When reviling
 Me completely,
 I was smiling
 Very sweetly:

Giving him the very best, and getting back the very worst,
 That is how I tried to tame your great progenitor—at first.

The dances were original and ravishing.

We will dance a cachucha, fandango, bolero,
 Old Xeres we'll drink—Manzanilla, Montero,
 For wine when it runs in attendance enhances
 The reckless delight of the wildest of dances.

This glorious Spanish-Italian salmagundi drew the town and the country for five hundred and fifty-four consecutive performances, and brought to the Savoy exchequer a larger sum than ever earned by any preceding opera. During the career of the merry "Gondoliers," Queen Victoria through the Prince of Wales (afterwards Edward VII) "commanded" a performance at Windsor Castle much to the gratification of D'Oyly Carte and everybody concerned. The whole affair went off with great éclat, Her Majesty evidently greatly enjoying

herself, laughing heartily at the fun of the piece and beating time to the music.

But, alas! how easily things go wrong. While "The Gondoliers" was pursuing its merry course at the Savoy, and supplying thousands of good folk with exquisite enjoyment, a little rift was beginning to spread in the lute that had been so well tuned aforetime. A sudden rumour flew through the city that the pleasant partnership of the triumvirate had been suddenly broken—had come to an end. Gilbert and D'Oyly Carte had had a small difference over a small matter, and into this, unfortunately, Sullivan was incontinently drawn. It was quite a terrific affair from the outside point of view; a very tiny storm in a very tiny tea-cup, from the inside!

Mr. Cunningham Bridgeman has cleverly described the affair of the carpet in concise terms: "It appears that D'Oyly Carte, as duly authorised business manager of the firm, conceived it to be not only politic but right and proper to minister to the comfort of clients through whose patronage and support their business had thrived so remarkably. Accordingly Mr. Carte purchased, among sundry other items of furniture for the renewal and repair of the theatre, a carpet. The carpet, etc., were, in the usual course, charged to the joint account. Sir Arthur, on his part, raised no objection to the outlay, and for the sake of peace did his utmost to persuade Mr. Gilbert to take a similar view of the matter. But Mr. Gilbert remained obdurate in his opposition to such lavish expenditure. He was of opinion that a new carpet costing £140 would not draw an extra sixpence into the exchequer, that the theatre was so crowded nightly that no one could possibly tell or care a jot how the floor was covered. Mr. Gilbert thought it waste of money. He was then politely reminded that by the terms of the partnership agreement he had no voice in the matter. Whereupon our author waxed exceeding wroth, and went to law against his friends and comrades"—and, I may add, lost the day.

Thus was the great Savoy partnership of thirteen years'

standing, with its tenth successful production, dissolved into thin air over the cost of a miserable—one may say definitely a fatal—carpet, for although the breach was mended it was never healed. However, there was to come an interregnum; and then a patching up of all quarrels, with amity again, and peace with honour distributed all round—at any rate for the time being.

CHAPTER XIX

An Interruption—The Royal English Opera House—“Ivanhoe”
—“La Basoche”—Madame Sarah Bernhardt—The D  b  cle.

FOR a brief space we will break away from the Savoy Theatre. While the gay “Gondoliers,” to speak in the plural, are enjoying themselves on the lagoon at Venice and in the palace at Barataria, D’Oyly Carte has made huge progress with his pet project, the Royal English Opera House in Cambridge Circus. As was tersely written in *The Theatre Magazine* at the time, “If grand opera in English is ever to succeed, now is its chance. It is provided with a house as admirably arranged and as sumptuously furnished as any audience could desire. It has enlisted the services of a composer, whose name is a sure promise of ear-tickling melody and picturesque orchestration. It is managed by one who commands practically limitless resources, and who is skilled in all the arts of attracting public attention. It is presented to the audience with every possible attraction in the way of mounting and effect, and it is played by a company of capable singers, including amongst them some who are also capable actors. Nothing could be more fitting in the nature of things than that this new and handsome temple of English musical drama should be opened with an opera by Sir Arthur Sullivan, founded upon a romance by Sir Walter Scott. There is, however, some room to doubt whether ‘Ivanhoe’ is the one amongst Scott’s novels best suited to give a composer his chance.” The stage version of the book was by Julian Sturgess; and, generally speaking, both the libretto and

the music were very encouragingly received and spoken of, and the opera broke the record as far as pure serious English opera was concerned by attracting crowds to Cambridge Circus for one hundred and sixty representations. D'Oyly Carte's attempt to found a national opera was received with storms of approval, but the one, the great, the terrible mistake was to set out with that purpose with no other opera to fall back upon. "Ivanhoe" was produced on January 31, 1891. This laudable effort, however, deserved a better fate than fell to its lot, and as it was marked at least with good intentions the first cast of "Ivanhoe" is worth preserving.

On Saturday, January 31, 1891.

IVANHOE.

A Romantic Opera.

Words by Julian Sturgess.

Music by Arthur Sullivan.

Richard Cœur-de-Lion (Disguised as the Black Knight)	Mr. Norman Salmond
Prince John	Mr. Richard Green
Sir Brian de Bois Guilbert (Com- mander of the Order of Knights Templars) ..	Mr. Eugene Oudin
Maurice de Bracy	Mr. Charles Kenningham
Lucas de Beaumanoir	Mr. Adams Owen
Cedric the Saxon (Thane of Rotherwood) ..	Mr. Françon Davies
Wilfred, Knight of Ivanhoe (His Son, disguised as a Palmer)	Mr. Ben Davies
Friar Tuck	Mr. Avon Saxon
Isaac of York	Mr. Charles Copland
Locksley	Mr. W. H. Stephens
The Squire	Mr. F. Bovill
The Lady Rowena (Ward of Cedric)	Miss Esther Palisser
Ulrica	Miss Marie Groebl
Rebecca (Daughter of Isaac of York) ..	Miss Margaret Macintyre

On the initial performance Sir Arthur Sullivan conducted, while later François Cellier and Ernest Ford divided the duties. Mr. Hugh Moss was the producer.

Later Mr. Norman Salmond made a great hit in "La Poupée" at the Prince of Wales's Theatre, while Mr. Richard Green made several appearances at the Savoy.

Other Savoy names will be familiar amongst the "Ivanhoe" dramatis personæ.

When "Ivanhoe" in due course had to be withdrawn, D'Oyly Carte had no other English opera to take its place. Where were the English composers, with all those works about which everybody had been hearing for years—works that the world was credibly informed were going to cause a revolution in English music, and keep the hated foreigner away from our shores? But, alas! when the critical moment arrived, and there was a demand for new operas, there were no new operas to be had, and consequently to keep his house going D'Oyly Carte had to seek the assistance of a composer from over the Channel—André Messager—who had nothing to offer but a comic opera—a most excellent and amusing comic opera certainly, entitled "La Basoche," on November 3, 1896. This, truth compels me to state, was entirely successful. After "La Basoche" Madame Sarah Bernhardt took possession with French drama, and then came the débâcle. Sir Augustus Harris secured the Royal English Opera House and converted it into a High Class Music Hall—which at the beginning was also a dead failure—and so ended D'Oyly Carte's long cherished dream.

But one has often wondered why D'Oyly Carte did not revive some of the old ballad operas—such as Macfarren's "Robin Hood," Loder's "Night Dancers," "Lurline," or Purcell's works, of which we hear so much and see so little, some of the Pyne and Harrison productions, perhaps; but at any rate, there are numberless operas that would have borne resuscitation until a new work by another British composer could have been brought forward.

CHAPTER XX

The Interregnum and Many Adventures—"The Nautch Girl"—Revival of "The Vicar of Bray"—Sydney Grundy—"Haddon Hall"—"Jane-Annie"—Sir James M. Barrie and Sir Arthur Conan Doyle—The Reunion of Old Friends and "Utopia Limited."

AS there did not seem any immediate prospect of the breach in the partnership created by the foolish and illogical action of W. S. Gilbert being healed, D'Oyly Carte was placed in an awkward position. Gilbert came in for a great deal of rather cynical criticism when the whole story leaked out, and the price of peace was discovered to be a mere hundred and forty pounds for a carpet. Gilbert had gone off in a huff, presumably with a new Savoy libretto in his pocket, for only a few months later "The Mountebanks" with several Savoy artists therein, was produced at the Lyric Theatre, the music being by Alfred Cellier. In any case, D'Oyly Carte who found himself left more or less in the lurch, was hard put to it to find a suitable Book of Words for Arthur Sullivan to set.

Luckily, before the end of the run of "The Gondoliers" "The Nautch Girl" came into his hands, and maybe through Sullivan himself, who was a friend of the composer, Edward Solomon, for he was always ready to do a brother artist a good turn. Of course, "The Nautch Girl," written by George Dance, although not quite up to the standard of W. S. Gilbert, was not at all an indifferent substitute, and well served its purpose at any rate by filling the theatre for several months. As a

matter of fact, it was a very good comic opera, with a very good plot and some capital lyrics.

On Tuesday Evening, June 30, 1891.

THE NAUTCH GIRL; OR, THE RAJAH OF CHUTNEYPORE.
A New Indian Comic Opera.

Written by George Dance. Composed by Edward Solomon.
The Lyrics by George Dance and Frank Desprez.

Punka	Mr. Rutland Barrington
Indru	Mr. Courtice Pounds
Pyjama	Mr. Frank Thornton
Chinna Loofa	Miss Jessie Bond
Suttee	Miss Saumarez
Cheetah	Miss Lawrence
Baboo Currie	Mr. Frank Wyatt
Hollce Beebee	Miss Leonora Snyder
Banyan	Miss Louie Rowe
Kalee	Miss Annie Cole
Tiffin	Miss Cora Tinnie
Bumbo	Mr. W. H. Denny

The presence of many of the old Savoy favourites in the cast was, of course, greatly in the favour of this Indian opera; besides, it was a novelty, as India had not been introduced into any stage work for some considerable time. The piece scored one hundred and ninety-nine performances, and was quite profitable. In August, Mr. J. J. Dallas took up the part of Punka for a month, and was succeeded by Mr. W. S. Penley, during Mr. Barrington's unavoidable absence in the country, but he returned long before the end. Miss Katie James also appeared as a substitute for Jessie Bond for a short time.

While Arthur Sullivan was hard at work on "Haddon Hall"—the libretto of which was by Sydney Grundy, the dramatist, who was rapidly coming to the front, which had been accepted as the next original Savoy production, D'Oyly Carte had the happy thought of reviving Sydney Grundy and Edward Solomon's clever piece, "The Vicar of Bray," which had met with a certain meed of praise and prosperity at the Globe Theatre,

Newcastle Street, Strand, some ten years previously. "The Vicar of Bray" when produced at the Globe had in its dramatis personæ, amongst others, W. J. Hill (a tower of strength), Walter H. Fisher, the husband of Miss Lottie Venne, Miss Emma d'Auban, and W. S. Penley. This was done while "Patience," transferred from the Opera Comique, was in full swing at the Savoy in July, 1882.

At the Savoy the company playing in the revival, January 28, 1892, was as follows :

THE VICAR OF BRAY. (Revised version.)

Words by Sydney Grundy. Music by Edward Solomon.

The Rev. William Barlow (Vicar of Bray)	Mr. Rutland Barrington
The Rev. Harry Sandford (his Curate and Pupil)	Mr. Courtice Pounds
Thomas Merton, Esq. (of Bray Manor, another pupil)	Mr. Richard Green
Mr. Bedford Rowe (a Confidential Family Solicitor)	Mr. W. H. Denny
Mrs. Merton (a Widow)	Miss Rosina Brandram
Nelly Bly (a Première Danseuse)	Miss Mary Duggan
Cynthia	Miss Louise Rowe
Agatha	Miss Annie Cole
Blanche	Miss Cora Tinnie
Winifred (the Vicar's Daughter)	Miss Leonora Snyder

with some half dozen minor characters. Thomas Day's tedious but "moral" story of *Sandford and Merton*, on which the youth of a bygone age were regaled to repletion if not disgust, has long been forgotten. But in 1882 F. C. Burnand had been contributing a series of comic articles to *Punch* called the "New Sandford and Merton," and these created considerable curiosity, and helped to send people to the Globe Theatre. At the Savoy Rutland Barrington made a most benevolent Vicar, and in a measure recalled the famous historical Vicar of Bray of the song and reality. The piece ran a good five months, and was then taken on tour by the entire London

company. Then the Savoy Theatre, as there was nothing ready and D'Oyly Carte did not think it would be wise to revive anything during the intensely hot weather, remained closed for about three months, while "Haddon Hall" was being finished and prepared for production.

Meanwhile W. S. Gilbert, having had a trip to Cairo and back, had already secured the collaboration of Alfred Cellier—whose "Sultan of Mocha," "Dorothy," and "Doris" will be affectionately remembered—to write the music for "The Mountebanks," which was first presented at the Lyric Theatre, January 4, 1892, with, amongst others, Frank Wyatt, J. G. Robertson, Furneaux Cook, Harry Monkhouse, Lionel Brough, Miss Geraldine Ulmar, and Miss Eva Moore in the cast. "The Mountebanks," with its captivating music, was poor Alfred Cellier's Swan Song, for he died almost on the eve of production—December 27, 1891. "The Mountebanks" was written, of course, quite in the recognised Savoy manner.

Determined not to be idle, and to show the Carte people that he revelled in being in the midst of the theatrical fray, W. S. Gilbert dug out an old farce which he had adapted from the French in 1873 for the Court Theatre under the title of "The Wedding March," and converted it into a musical comedy for George Grossmith to set. This was re-christened "Haste to the Wedding," and presented at the Criterion Theatre, July 27, 1892. George Grossmith's music came in for a severe handling by the critics, for, truth to tell, the task was very much beyond his powers. Although well cast, with Miss Ellis Jeffreys, Frank Wyatt, David S. James, Miss Marie Studholme, Lionel Brough, and George Grossmith, Junior, our present G. G.—who then made his very first appearance on the stage as Cousin Foodle—"Haste to the Wedding" was wrapped in lavender at the end of three weeks, and has not been heard of since.

We must now return to the Savoy for the first night of the long-promised and long-expected piece by Sydney Grundy.

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On Saturday Night, September 24, 1892.

HADDON HALL.

An Original Light English Opera.

Written by Sydney Grundy. Composed by Arthur Sullivan

John Manners	} Royalists	{	Mr. Courtice Pounds
Sir George Vernon			Mr. Richard Green
Oswald			Mr. Charles Kenningham
Rupert Vernon (Roundhead)			Mr. Rutland Barrington
The McCrankie	} Puritans	{	Mr. W. H. Denny
Sing-Song Simon			Mr. Rudolph Lewis
Kill-Joy Candlemas			Mr. W. H. Leon
Nicodemus Knock-Knee			Mr. A. Fowler
Barnabas Bellows-to-Mend			Mr. G. de Pledge
Major-Domo			Mr. H. Gordon
Dorothy Vernon			Miss Lucille Hill
Lady Vernon			Miss Rosina Brandram
Dorcas			Miss Dorothy Vane
Nance			Miss Nita Cole
Gertrude			Miss Claribel Hyde
Deborah			Miss Florence Easton

ACT I. THE LOVERS.

Scene : The Terrace.

The green old turrets, all ivy thatch,
 Above the cedars that girdle them rise,
 The pleasant glow of the sunshine catch
 And outline sharp on the bluest of skies.

ACT II. THE ELOPEMENT.

Scene I. Dorothy's Door.

It is a night with never a star,
 And the hall with revelry throbs and gleams;
 There grates a hinge—the door is ajar—
 And a shaft of light in the darkness streams.

Scene II. The Long Gallery.

ACT III. THE RETURN.

NOTE.—The Clock of Time has been put forward a century, and other liberties have been taken with history.

A very cheering reception was accorded this production, though some of the critics were very harsh in their treatment of the author, and so were many of the prejudiced Savoyards. Nobody expected another Gilbert,

and a bad imitation would have been a catastrophe. Although Grundy was not Gilbert, he had tackled a difficult job with considerable enthusiasm and achievement. The story was consistently told in robust, easy English, while the lyrics, though not as flowing as one could wish, very well served their purpose. Sydney Grundy never was a good verse-maker—he lacked the light touch of your true lyricist—but many of the songs became popular, thanks, of course, to Arthur Sullivan's setting. Indeed, from the composer we had some stirring, some dainty, and some sympathetic melodies, which blended well with the old English tale that was gradually unfolded. And, after all, if it was a departure from the established formula it was a very good departure. And evidently the public thought so too, for they responded with their patronage with great eagerness for over two hundred performances.

Sydney Grundy only replied once to his antagonistic and captious attackers and sophistical carpers—and once was enough. Independent readers of the daily papers were vastly tickled.

“ Sir,—As a humble but sympathetic student of dramatic and musical criticism, may I venture to suggest that a short Bill be introduced into Parliament making it a penal offence to supply the Savoy Theatre with a libretto? Having regard to the magnitude of the crime, the punishment—which should, of course, be capital—might be made at the same time ignominious and painful. Should the libretto be so impertinent as to be successful, I would respectfully suggest ‘ something lingering, with boiling oil in it,’ if so humble a person as I may be permitted a quotation.

“ Yours, etc.,

“ SYDNEY GRUNDY.”

Sullivan at any rate approved of Grundy's lines, and said so more than once.

When two authors have reached almost the topmost

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tine of dramatic and literary fame it seems almost an impertinence to refer to any of their works as being a ghastly failure. However, that is all that can be said of "Jane-Annie," the united effort of Sir James M. Barrie and Sir Arthur Conan Doyle, and so we will give the cast for purposes of reference and pass on. As actors say, the book was too "wicked" for anything. Nor was the music up to the standard set up by the composer himself in many charming previous productions. He was an apt pupil of Arthur Sullivan, and perhaps showed overmuch the influence of the master.

On Saturday Evening, May 13, 1893.

JANE-ANNIE; OR, THE GOOD CONDUCT PRIZE.

Written by J. M. Barrie and A. Conan Doyle

(With Explanatory Notes down the margin by Caddie).

The Music by Ernest Ford.

A Proctor	.....	Mr. Rutland Barrington
Sim	} Bulldogs {	..... Mr. Lawrence Gridley
Greg		..... Mr. Walter Passmore
Tom (A Press Student)	.....	Mr. Charles Kenningham
Jack (A Warrior)	.....	Mr. Scott Fishe
Caddie (A Page)	.....	Master Harry Rignold
First Student	.....	Mr. Bowden Haswell
Second Student	.....	Mr. Herbert Crimp
Third Student	.....	Mr. Sidwell Jones
Miss Sims (A Schoolmistress)	.....	Miss Rosina Brandram
Jane-Annie (A Good Girl)	.....	Miss Dorothy Vane
Bob (A Bad Girl)	.....	Miss Decima Moore
Milly	} Average Girls {	..... Miss Florence Perry
Rose		..... Miss Emmie Owen
Meg		..... Miss José Shalders
Maud		..... Miss May Bell
Schoolgirls, Press Students and Lancers.		

The best parts about the "book" were the marginal notes in the printed play, which of course only purchasers thereof knew anything about. This seemed a new and original way of writing a piece for the stage, where the chief items and jokes are put in as asides that are never spoken. Poor Rutland Barrington (he passed away on May 31, 1922, very greatly lamented) had a "fat"

part, and that's all that can be said for it. But the work is notable for one thing—it introduced that clever comedian, singer, and dancer, Walter Passmore, to the “precincts of the Savoy.” And for ten agreeable years he proved to be one of the best all-round actors in the theatre.

“Jane-Annie” lingered on for fifty days, and then vanished into the *Ewigkeit*, and was heard of no more. Again the theatre was closed for another three months, after which period of mourning over its past glories there suddenly came the glad tidings that the estrangement between W. S. Gilbert and Arthur Sullivan had happily come to an end. Presently it was stated that although Sir Arthur had been very ill, he was now not only convalescent, but hard at work on a new libretto from the pen of his old friend and fellow-labourer.

There had been an ardent feeling during the past months amongst playgoers and Savoyites especially—“a father to the thought” sort of feeling—that all would be well in the end, and that the diplomatic D'Oyly Carte would be able to bring about a reconciliation between the two men of genius. And so it happened, and the first evidence of the renewed combination was signalled by the significant announcement of “Utopia”!

Quite an unusual yet characteristic act on the part of the newly united author and composer was the notification of a public rehearsal of the new opera. This took place on the night before the performance proper, in the presence of an enormous audience. The theatre exhibited a curious spectacle to the uninitiated of crowds of people of all sorts and conditions—mostly perhaps Bohemian—artists and critics, journalists, authors, and other friends and acquaintances of the management. All except the very front rows of the stalls—which were jealously reserved for the author and composer, to occupy fitfully as it pleased their fancy or suited their whim or calls to take due note of the business of the stage and the business of the performers—all but the front rows were filled with eager spectators. Only now and then did

Arthur Sullivan or Gilbert hold up the action with a suggestion, otherwise the piece went with complete smoothness, and, generally speaking, the whole performance was identical with what was done on the following night, when the play-going populace took their places. At the termination of this full-dress rehearsal Gilbert addressed the assembled auditors and expressed the great pleasure which he experienced in once more working in association with his old friends and new of the Savoy Company, and declared his conviction that every part would be "played as well as it deserved, if not better." He added his keen appreciation of the work done by Charles Harris, the stage manager, and Frank Cellier, the musical "coach" and director. After which three hearty cheers, "and one cheer more," were given by the company for W. S. Gilbert, and then Sir Arthur said a few words, while D'Oyly Carte stood by and listened, and then there was more cheering and more graceful expressions of satisfaction, and so everybody to their various homes.

On this occasion Miss Nancy McIntosh, the new American prima donna, thus unburdened herself to Percy Fitz-Gerald as recorded in his Savoy recollections: "Until something like a month ago I had never stepped on to a stage in my life; but I have taken very kindly to the boards." She added, smiling: "And, so far from being a weariness, each rehearsal was a pleasant experience. But that I must confess was greatly owing to Mr. Gilbert, who is the most delighted and painstaking stage manager. I never knew so patient a man. After you have done a thing wrong twenty times, he will put you right the twenty-first as amiably as if he were telling you quite a new thing."

On Saturday Evening, October 7, 1893.

UTOPIA LIMITED; OR, THE FLOWERS OF PROGRESS.

Written by W. S. Gilbert.

Composed by Arthur Sullivan.

UTOPIANS.

King Paramount the First Mr. Rutland Barrington

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Scaphio } (Judges of the Utopian { Mr. W. H. Denny
 Phantis } Supreme Court { Mr. John Le Hay
 Tarara (The Public Exploder) Mr. Walter Passmore
 Calynx (The Utopian Vice-Chamberlain) .. Mr. Bowden Haswell

IMPORTED FLOWERS OF PROGRESS.

Lord Dramaleigh (A British Lord Chamberlain) .. Mr. Scott Russell
 Captain Fitzbattleaxe (First Life Guards) .. Mr. Charles

Kenningham

Captain Sir Edward Corcoran, K.C.B.

(of the Royal Navy) Mr. Lawrence Gridley
 Mr. Goldbury (A Company Promoter)..... Mr. Scott Fishe
 (Afterwards Controller of the Utopian Household)

Sir Bailey Barre, Q.C., M.P. Mr. Eues Blackmore

Mr. Blushington (Of the County Council) .. Mr. Herbert Ralland

The Princess Zara (Eldest Daughter
 of King Paramount) Miss Nancy McIntosh

The Princess Nekaya } Her Younger { Miss Enmie Owen
 The Princess Kalyba } Sisters { .. Miss Florence Perry

The Lady Sophy (Their English
 Gouvernante) Miss Rosina Brandram

Salata } Utopian Maidens { Miss Edith Johnston
 Melene } Miss May Bell
 Phylla } Miss Florence Easton

Act I. A Utopian Palm Grove.

Act II. Throne Room in King Paramount's Palace.

That W. S. Gilbert's fancy had not lost its cunning became at once manifest when the curtains were parted and revealed a soothing palm grove in the gardens of King Paramount's Palace, with a view of the sea in the distance, discovering a bevy of beautiful maidens lying lazily about the stage and singing the opening chorus :

In lazy languor, motionless
 We lie and dream of nothingness ;
 For visions come
 From Poppydom
 Direct at our command ;
 Or delicate alternative,
 In open idleness we live,
 With lyre and lute
 And silver flute
 The life of Lazyland.



MR. WALTER PASSMORE /

Face p. 172



MR. HENRY A. LYTTON

AS SIR RUTHVEN MURGATROYD IN "RUDDIGORE"

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It was not long before it was shown that "Utopia" was another topsy-turvy burlesque, as we are told that Utopia is to be henceforth modelled upon that "glorious country called Great Britain—to which some add—but others do not—Ireland." All began well, but somehow Gilbert's "Utopia" was not altogether convincing, and the plot, such as it was, was somewhat involved. The songs and ballads, however, were found to be, if anything, quainter and more fantastic than ever, and in any case the public responded by filling the house during its two hundred and forty-five nights of performance, and the Press were almost unanimous in its cordiality. But unfortunately W. S. Gilbert went a trifle too far, and aroused the resentment of the Royal family by parodying the English Court, referring to the customs and practices "of the Court of St. James's Hall," the St. James's Hall in those days being particularly the home of the Moore and Burgess black cork minstrels. Not only that, but the stage business and instructions in the Book of the Words—which were duly carried out—in Act. II. were :

They range their chairs across stage like Christy Minstrels. King sits C. Lord Dramaleigh on his L., Mr. Goldbury on his R. Captain Corcoran L. of Lord Dramaleigh, Captain Fitzbattleaxe R. of Mr. Goldbury, Mr. Blushington extreme R. Sir Bailey Barre extreme L.

The King, who is relying upon Lord Dramaleigh, the British Chamberlain, to see that things are done properly, says :

KING : We take your word for it that all is right. You are not making fun of us? This is in accordance with the Court of St. James's?

LORD DRAM. : Well, it is in accordance with the practice of the Court of St. James's Hall.

KING : Oh ! It seems odd, but never mind.

Whether this was a matter of *lèse majesté* or not, it suggested grossly bad taste, and prevented members of

the British Court from paying a second visit to see "Utopia." But that was all forgotten and forgiven when King Edward VII. came to the throne, and conferred upon Gilbert the honour of knighthood on July 15, 1907. One of the best songs was the one in which the English girl is extolled :

Go search the world and search the sea,
Then come you home and sing with me :
There's no such gold and no such pearl
As a bright and beautiful English girl.

"Utopia" is full of satire on the English and their ways, and yet is also full of patriotic praise and fervour. That, of course, was Gilbert's little way—a little way that made him and his mixed sentiments very difficult sometimes to be "understood of the people." The humour of the opera here and there was patently mechanical and reminiscent, and there were, too, reminders in the dialogue of many incidents of matter that Gilbert had utilised in his other operas. Captain Sir Edward Corcoran came as a peculiar surprise from "H.M.S. Pinafore"—but he was quite welcome. However Sullivan's music seemed fresher and newer than ever, but unfortunately not detachable. One curious thing about the published Book of the Libretto is that the name of the theatre is not given, nor are there any names printed of the representatives of the dramatis personæ.

Walter Passmore made a great advance in this his second Savoy appearance, and, as we all know, had no need to fear comparison with either his predecessor, the clever George Grossmith, or those who came after him. Besides being a first-rate comedian—his Ko-Ko stands alone—he was also a first-rate musician. Miss Nancy McIntosh, who made her first appearance on the stage in this opera, was a finished vocalist, but as an actress she had everything to learn, but she progressed as time went on, and for several years was heard of in London. Sir W. S. Gilbert was very fond of her, and in the end adopted her as his daughter.

The first night of "Utopia" was memorable in many ways, but in particular because of the tremendous ovation Sir Arthur Sullivan received directly he was seen making his way to the conductor's chair; the hearty applause bestowed upon each member of the cast as each one appeared; and the final enthusiasm of the audience when at the end Arthur Sullivan and W. S. Gilbert took their "call," and shook hands in front of the curtain. Everybody was happy at the re-union of two such dear and brilliant friends.

CHAPTER XXI

“Mirette” — “The Grand Duke” — “The Mikado” again —
“His Majesty.”

AFTER “Utopia” had only partially redeemed the hopes held out at the beginning of its career, D’Oyly Carte was again hard put to it to find a suitable and more promising successor. Although a new work by the old partners was underlined, but as it was yet in embryo, the manager was perforce compelled to take, to keep the theatre open, what he could get. There had been negotiations with André Messager for the production of an operetta entitled “Mirette.” The book, written by Michael Carré, was ridiculously old-fashioned, the plot simple to boredom, and the action not worthy of a marionette. Think of it, gipsies again! The Count loves the gipsy maiden; the gipsy at first listens, and then returns to her “own true love,” one of her own tribe. It was utterly inoffensive and utterly stupid, while Messager’s music was commonplace and uninteresting. D’Oyly Carte, however, was under contract to adapt and produce it. There was little wisdom in the choice of the adaptors. The work was given to authors who were not too well acquainted with the requirements of the art of the stage. It was a bad libretto to start with—without action or humour—and wanted careful handling. Mr. Harry Greenbank should have changed places, perhaps, with Mr. Fred E. Weatherly, for Mr. Greenbank up to that time was not noted for his talent as a writer of dialogue, whereas as a lyric author he was almost the equal of any lyricist in town. Mr. Weatherly had won a great reputation as a

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writer of ordinary drawing-room ballads, but he had little or no sense of the theatre, and in any case the material he had to work upon was far from brilliant. But D'Oyly Carte had firm faith in the work, and so, when one version failed, he gave us another. The first was translated by Fred E. Weatherly and Harry Greenbank, the second as under.

MIRETTE.

A New Opera in three Acts, written expressly for the Savoy Theatre.

Founded on the French of Michael Carré.

English Lyrics by Frederic E. Weatherly; English Dialogue by Harry Greenbank.

New Version with New Lyrics by Adrian Ross.

The Music by André Messager.

Produced at the Savoy Theatre by D'Oyly Carte.

	July 3, 1894.	October 6, 1894.
The Baron Van den Berg	Mr. John Coates	Mr. Richard Temple
Gérard	Mr. Scott Fishe	Mr. Scott Fishe
(Nephew of the Marquis)		
Picorin	Mr. Courtice Pounds	Mr. Courtice Pounds
Bobinet	Mr. Walter Passmore	Mr. Walter Passmore
Francal	Mr. Avon Saxon	Mr. John Coates
Bertuccio	Mr. Scott Russell	Mr. Scott Russell
Mirette (a Gipsy) . .	Miss Maud Ellicott	Miss Florence St. John
Bianca	Miss Florence Perry	Miss Florence Perry
(Daughter of the Baron Van den Berg)		
Zerbinette (a Gipsy)	Miss Emmie Owen	Miss Emmie Owen
The Marquis de Montigny		
	Miss Rosina Brandram	Miss Rosina Brandram

The Opera produced under the stage management of Mr. Charles Harris.

Miss Kate Rolla played Mirette for a short time, and then Miss Florence St. John was called in—but, notwithstanding all that was done to justify D'Oyly Carte's faith in the work—second-rate French opera was out of place at the Savoy—it had to make way for a newly written

version of an old German Reed sketch, "Contra-bandista," dating from 1867, written by F. C. Burnand and composed by Arthur Sullivan. It was a fatal mistake to try to resuscitate or regenerate this very old-fashioned, uninteresting work. However, it was done, and ran for ninety-six performances under its re-christened name.

On Wednesday, December 12, 1894.

THE CHIEFTAIN.

An Original Comic Opera in Two Acts.

Written by F. C. Burnand. Composed by Arthur Sullivan.

Count Vasquez de Gonzago	Mr. Courtice Pounds
Peter Adolphus Grigg (a British tourist in search of the picturesque) ...	Mr. Walter Passmore
Ferdinand de Roxas (Chieftain of the Ladrones, disguised as Pietro Slivinski, a Polish Courier)	Mr. Scott Fishe
Sancho (First Lieutenant of the Ladrones)....	Mr. R. Temple
José (Second Lieutenant of the Ladrones) ..	Mr. M. R. Morand
Pedro Gomez (Consulting Lawyer, Astrologer, and Keeper of Archives of the Ladrones)...	Mr. Scott Russell
Blazzo	Mr. Bowden Haswell
Escatero	Mr. Powis Pinder
Pedrillo (a Goatherd)	Master Snelson
Luz de Roxas (Chieftainess of the Ladrones)	Miss Rosina Brandram
Dolly (Peter A. Grigg's Wife)	Miss Florence Perry
Juanita (the Dancing Girl of the Ladrones)	Miss Emmie Owen
Maraquita	Miss Edith Johnston
Anna (a Camerista)	Miss Ada Newall
Zitella	Miss Beatrice Perry
Nina	Miss Ethel Wilson
Rita (an English lady engaged to Vasquez)	Miss Florence St. John

The tide in the affairs of Savoy Opera were at an unpleasantly low ebb, and not even Sullivan's music could save "The Chieftain" from strangulation, and there was nothing new ready, or likely to be for some time, and although there were persistent paragraphs about another masterpiece, it seemed to tarry overlong on the road. To fill the gap and to try and rally the old Savoyards, who seemed to be growing less enthusiastic in their

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allegiance, Mr. D'Oyly Carte resolved to speculate with "Hansel and Gretel," which was then running at the old Princess's Theatre in Oxford Street, and so he gave a welcome to Humperdinck's pretty piece on April 16, 1895. This was well received, and made many new friends.

The theatre now closed its doors for a little vacation, to reopen with the always reliable "Mikado" on November 6, 1895, with Walter Passmore as Ko-Ko for the first time. Rutland Barrington was Pooh-Bah as usual, and other favourites; and, as will soon be seen, it had to be restored to its place in a few months. I will wait till we come to that before giving the full cast.

In due season the first programme of the new, eagerly anticipated "Gilbert and Sullivan" was announced and took place:

On Saturday Evening, March 7, 1896.

A New and Original Comic Opera, entitled

THE GRAND DUKE; OR, THE STATUTORY DUEL.

Written by W. S. Gilbert.

Composed by Arthur Sullivan.

Rudolph (the Grand Duke of Pfennig)

Halbpfenning) Mr. Walter Passmore
Ernest Drummkopf (a Theatrical Manager)

Mr. Charles Kenningham

Ludwig (his Leading Comedian) Mr. Rutland Barrington

Dr. Tannhauser (a Notary) Mr. Scott Russell

The Prince of Monte Carlo Mr. R. Scott Fishe

Viscount Mentone Mr. E. Carlton

Ben Hashbaz (a Costumier) Mr. C. Herbert Workman

Herald Mr. Jones Hewson

The Princess of Monte Carlo (Betrothed

to Rudolf) Miss Emmie Owen

The Baroness Von Krakenfeldt (Betrothed

to Rudolf) Miss Rosina Brandram

Julia Jellicoe (an English Comédienne) Madame Ilka von Palmay

Lisa (a Soubrette) Miss Florence Perry

Olga Miss Mildred Baker

Gretchen Miss Ruth Vincent

Bertha Miss Jessie Rose

Elsa Miss Ethel Wilson

Martha Miss Beatrice Perry

Members of
Ernest Drummkopf's
Theatrical Company

The newcomers were Madame Ilka von Palmay, who was chosen purposely by W. S. Gilbert to play an English comedienne at a German Court—she spoke with a pleasing foreign accent and sang very well—and Mr. C. H. Workman, who it is true had made his Savoy début in the curtain-raiser "After All" in the previous November, and was to become a valued Savoyard. Some of the papers declared "The Grand Duke" to be a great success, notwithstanding that it "had its faults," and that from first to last it was a delightful entertainment: "It makes one glad," said one writer, "that there are such men in the world as Gilbert and Sullivan—glad above all that they are once more pulling together in 'double harness' instead of flying off in opposite directions, and devoting their energies to separate work." That was very nice, but it became known that the collaborators were not working precisely in harmony, and as this was their thirteenth—an ominous number, cried the superstitious—opera together, including "Trial by Jury," something was sure to happen. These wiseacres, to the sorrow of all who loved the Savoy, prophesied right. Something did happen, for Gilbert and Sullivan never acted as collaborators any more. The truth had to be confessed that Gilbert's book was "far, far from gay," but Sullivan's music, though occasionally reminding one of what had gone before, was very bright and tuneful. The good company—none could have been better—worked hard, but the opera was uninteresting, ingustible, and dry. Many of the speeches were too long, and the lyrics were so commonplace and so ordinary as to be quite unworthy of the originator of the *Bab Ballads*. There was nothing distinguishable about the work, which honestly made no appeal whatever, and ended not gloriously with the small total of one hundred and twenty-three performances. The work was apparently based upon a well-known *Blackwood* tale called "The Duke's Surprise," the plot of which had been utilised by H. B. Farnie in "The Prima Donna," done at the Avenue Theatre in October, 1889. Tito Mattei wrote the music.

With the exit of "The Grand Duke" came the entry of—I was almost going to say the inevitable—"Mikado." It came anyhow, again conquered, and before it was withdrawn reached its one thousandth performance on October 31, 1896. The special programmes were printed on Japanese fans and the souvenir took the form of a book containing extracts from the libretti and scores of all the Gilbert and Sullivan operas for every day of the year. This handsome gift was compiled and arranged by Miss Kitty Lofting. The theatre, which was beautifully decorated with scarlet and gold chrysanthemums, was crowded with all the notabilities of the day—famous personages of music and the drama, the artistic world generally and society, resembling a gala first night. The revival during which this interesting event took place began on the previous July 11. The cast on this and the festival occasion was as follows:

THE MIKADO; OR, THE TOWN OF TITIPU.

The Mikado of Japan	Mr. Scott Flsho
Nanki-Poo	Mr. Charles Kenningham
Ko-Ko	Mr. Walter Passmore
Pooh-Bah	Mr. Rutland Barrington
Fish-Tush	Mr. Jones Hewson
Yum-Yum	Miss Florence Perry
Pitti-Sing	Miss Jessie Bond
Peep-Bo	Miss Emmie Owen
Katisha	Miss Rosina Brandram

By many experts, Mr. Walter Passmore's Ko-Ko was considered to transcend George Grossmith's lively exposition of the Lord High Executioner. In any case Mr. Passmore was a better singer and a far superior dancer, being one of the best of his style on the London stage at that time. Much regret was expressed soon after this revival at the secession of Rutland Barrington, who then acted for the last time for many a long day in the old house, and then went to take up Harry Monkhouse's part in the "Geisha," at Daly's Theatre, under the management of George Edwardes.

Rutland Barrington had appeared in all the Gilbert and Sullivan works at the Opera Comique and at the

Savoy with the exception of "The Yeomen of the Guard," when he had his little managerial exploit in 1888 at the St. James's Theatre. Barrington himself, in his *Record of Thirty-Five Years' Experience on the English Stage*, tells us of his decision. "I did not look forward with any special pleasure to my reappearance as Pooh-Bah as I had got rather tired of the part during the long original run and my forebodings were realised, as, after playing it for a month or so, I began to feel as if I had never played anything else, and it so worked on my brain that I felt compelled to ask Carte to release me, which he very kindly did, and within a very short time I returned to Daly's for the 'Geisha,' which play was the commencement of a stay of ten years with George Edwardes." But he had not deserted the Savoy by any means, as later we shall see. To fill Barrington's place Mr. Fred Billington, who had for years enacted the character in the country in one of D'Oyly Carte's repertoire companies, was called in, and a very fine, unctuous, suave Pooh-Bah he demonstrated himself to be. Now we are on the subject of Pooh-Bah, it is interesting to recall that James Robinson Planché (of whom Gilbert was an ardent student, as well as of Henry J. Byron) in his "Sleeping Beauty," first presented at Covent Garden, April 20, 1840, has a character called Baron Factotum, who was also a kind of Pooh-Bah, and who describes his burden of offices as follows.

Ye who sigh for place
Behold and profit by my piteous case.
As Lord High Chamberlain I slumber never,
As Lord High Steward in a stew I'm ever,
As Lord High Constable I watch all day,
As Lord High Treasurer I've the devil to pay.
As Great Grand Cup Bearer I'm handled queerly,
As Great Grand Carver I'm cut up severely.
In other States the honours are divided,
But here they're one and all to me confided;
They've buckled Fortune on my back—until
I really feel particularly ill!
Young man, avoid the cares from State that spring
And don't you be a Great Grand anything!

In August, by the way, a new musical duologue by Adrian Ross and W. Beach, called "Weather or No," with music by Luard Selby was presented. Another great loss to the Savoy was the retirement of Miss Jessie Bond at the conclusion of the run of this revival, after a splendid period of nearly twenty years' service. Miss Bond had engendered a deep affection, not only among her fellow-artists behind the curtain, but also among her constant and appreciative friends in front. Miss Bond was soon afterwards married to Mr. Lewis Ransome and left the stage for good.

"The Mikado," having reigned until well into February, had to vacate his throne for another ruler, so was produced on

Saturday, February 20, 1897,

HIS MAJESTY; OR, THE COURT OF VIGNOLIA.

An Original Comic Opera in Two Acts.

Written by F. C. Burnand and R. C. Lehmann,

With Additional Lyrics by Adrian Ross.

The Music by Sir Alexander C. Mackenzie.

Ferdinand the Fifth (King of Vignolia)..Mr. George Grossmith
 Count Cosmo (Prime Minister and
 First Lord of the Admiralty) Mr. Scott Russell
 Baron Vicentius (Lord High Chamberlain)..Mr. Jones Hewson
 Baron Michael (Vice-Chamberlain;
 of Celtic Extraction) Mr. Earldon
 Prince Max (of Baluria) Mr. Charles Kenningham
 Mopolio VII. (King of Osturia) Mr. Fred Billington
 Boodel (Ex-Master of the Revels to
 King Ferdinand) Mr. Walter Passmore
 Herr Schnippentrimmer (Court Costumier) Mr. Bryan
 Chevalier Klarkstein de Frise (Court
 Perruquier) Mr. H. Charles
 Adam (a Woodman) Mr. Herbert Workman
 Princess Lucilla Chloris (of Osturia,
 daughter of King Mopolio) Miss Florence Perry
 Felice (Adopted Daughter of Adam
 and Gertrude)..... Madame Ilka von Palmay
 Duchess of Gonzara (Mistress of the
 Royal Wardrobe) Miss Macaulay
 Dame Gertrude (Wife of Adam) Miss Bessie Bonsall
 Helena } Principal Ladies in { Miss Jessie Rose
 Dorothea } Waiting on Princess { Miss Ruth Vincent
 Claudina } Lucilla Chloris { Miss Mildred Baker

This opera was heralded with much puffing and blowing in the Press, but somehow there was something unsatisfying in the over elaborate story which dwindled down to nothing at the end. There were too many cooks, and there was too much froth. It was suggested that by a cutting away process the balance of parts could be restored. "By now this has doubtless been done, and if well done, we see no reason why the new Savoy Opera should not have been converted from a questionable into a solid and certain success." Unluckily this did not happen.

"The music of 'His Majesty,'" said a leading critic, "is, apart from its wealth of technical resource and refined melody, remarkable for the fact that it is not in the slightest degree Sullivan-esque. Dealing, as he had to, with characters and lyrics that savour rather strongly of the Gilbertian flavour, Sir A. C. Mackenzie must have found it anything but an easy task to avoid suggestion or reminiscences of his accomplished brother composer. That he has succeeded in doing so and yet written number after number, abounding in tunefulness and spirit, is an immense tribute to his individuality."

The smartest lyrics came from the pen of Adrian Ross and the best acting from Walter Passmore and Fred Billington. There were several good songs well sung by a company whose strength may be judged from the names of the performers. George Grossmith was exceptionally nervous and did not do justice on the first night either to himself or this cleverly conceived personage. As a matter of fact it was drawn from that world-wide pestilence, the ex-Kaiser, when he was a young man, making a fool of himself. Somehow Grossmith did not get into the skin of the part, and at the end of the performance on the fourth night he threw up the sponge and left the theatre. Interviewed as to this action he stated in effect that the part he played was very different at the end of the rehearsals from what it was at the beginning. "One thing is really beyond dispute. He was out of his element in the piece, which, clever as he is, gained rather

than lost by his absence, and is now going much better." So wrote Frederick Hawkins. George Grossmith was temporarily replaced by rising Herbert Workman, and then Henry A. Lytton burst upon the scene with immediate success. Not forgetting his Robin Oakapple in "Ruddigore" this may be said to have been H. A. Lytton's first great hit which was to lead him on to fame and fortune in the later revivals at the same house. Mr. Lytton had been debarred from his right place in London too long. But he was not to reign long as "His Majesty," for that unhappy monarch was deposed after sixty-one days from his thorny throne. The revival of "The Yeomen of the Guard" at once changed the fortunes of the Savoy. Of that there could be "no shadow of doubt, no possible doubt whatever!"

CHAPTER XXII

"The Yeomen of the Guard" Revived; a New Version of the
"Grand Duchess" "The Beauty Stone"—Sir Arthur Pinero.

IN the first revival of "The Yeomen of the Guard," on May 5, 1897, there were naturally not many of the original cast of 1888 in the bill; indeed, there were only two—Richard Temple and Miss Rosina Brandram. For the sake of reference I copy the programme list of characters.

THE YEOMEN OF THE GUARD; OR, THE MERRY MAN AND HIS MAID.

Sir Richard Cholmondeley	Mr. Jones Hewson
Colonel Fairfax	Mr. Charles Kenningham
Sergeant Meryll	Mr. Richard Temple
Leonard Meryll	Mr. Scott Russell
Jack Point	Mr. Walter Passmore
Wilfred Shadbolt	Mr. H. A. Lytton
Elsie Maynard	Madame Ilka von Palmay
Phœbe	Miss Florence Perry
Dame Carruthers	Miss Rosina Brandram
Kate	Miss Ruth Vincent

Other parts were taken by Messrs. Richards, C. Childerstone,
H. Gordon, Iago Lewys, E. Bryan, and C. H. Workman.

After about a month Mr. Cory James replaced Mr. Scott Russell as Leonard Meryll. Mr. Passmore made a distinctive and immediate success, and was looked upon as the next best Jack Point, and to this verdict W. S. Gilbert himself subscribed at the time. "After All" was also revived.

D'Oyly Carte was still seeking for a new comic opera,

at least that was the general rumour, and it is well-known that he had several works offered to him, some of which, to his own disadvantage, he turned down. He seemed to be hunting for the impossible and seemed afraid to venture on new works by new authors. However, he was the manager, and was naturally the best judge of his own requirements. But it was generally accorded that he made a mistake in putting on a revised version of Offenbach's thirty-year-old comic opera "The Grand Duchess of Gerolstein," the history of which is very romantic but too long to tell at this moment. It seemed curious to see Jacques Offenbach's name at the Savoy, for Sir George A. Macfarren, at one time President of the Royal Academy of Music, had, in a spirit of spitefulness, christened Sullivan the "English Offenbach," much to Sullivan's chagrin and annoyance. I suppose there are no two composers in the wide world who were so dissimilar in works, ways and methods, than the great French opera bouffest and the essentially English composer of Savoy opera. Why Macfarren, who was supposed to be always full of kindness and ready to help any musician on his way, should have shown such jealous pique towards Sullivan, it is hard to say, as most decidedly Sullivan's friends looked upon the label as an insult and an affront. "The Grand Duchess," ever to be associated with the name of Hortense Schneider, who was the original; and with Julia Mathews, who was first seen in the part at Covent Garden, November 18, 1867, in the version prepared by Charles Lamb Kenney. For his own purposes D'Oyly Carte engaged Charles H. E. Brookfield to write the new dialogue and Adrian Ross to provide fresh lyrics.

On Saturday, December 4, 1897.

THE GRAND DUCHESS OF GEROLSTEIN.

The Grand Duchess of Gerolstein . . . Miss Florence St. John
 Wanda (a Peasant betrothed to Fritz) . . . Miss Florence Perry
 Fritz (a Recruit) Mr. Charles Kenningham
 Prince Paul (Son and Heir of the Elector) . . Mr. Henry A. Lytton

Baron Puck (Chamberlain)	.....	Mr. William Elton
Nepomuc (Aide-de-Camp)	.....	Mr. George Humphery
General Boum (Commander in Chief)		Mr. Walter Passmore
Baron Grog (Emissary of the Elector)		Mr. Charles H. E. Brookfield
Colonel Marcobrunner	} Officers in the Grand Duchess' Army	{ Mr. Scott Fishe Mr. Jones Hewson Mr. Cory James
Captain Hockheim		
Lieutenant Neirstein		
Iza	} Maids of Honour	{ Miss Ruth Vincent Miss Mildred Baker Miss Jessie Rose Miss Beatrice Perry
Olga		
Amélie		
Charlotte		

Left and right the production was violently criticised and C. H. E. Brookfield was seriously taken to task for "bowdlerising" the play, but in a long letter to the press, Mr. Carte justified his action in approving of the many doubtful incidents in the work, and defended his writers against the attacks made upon them for their version of the libretto. Moreover, for three months the public flocked to listen to Offenbach's light and airy music and to enjoy the excellent acting and singing of a most excellent company. Then, pending the production of "The Beauty Stone," with Sullivan as composer, a short season of the "The Gondoliers" was given from March 22, 1898.

THE GONDOLIERS; OR, THE KING OF BARATARIA.

The Duke of Plaza-Toro	.....	Mr. W. Elton
Luiz	.....	Mr. Jones Hewson
Don Alhambra Del Bolero	.....	Mr. Walter Passmore
Marco Palmieri	.....	Mr. Charles Kenningham
Giuseppe Palmieri	.....	Mr. H. A. Lytton
Duchess of Plaza-Toro	.....	Miss Rosina Brandram
Casilda	.....	Miss Ruth Vincent
Gianetta	.....	Miss Emmie Owen
Tessa	.....	Miss Louie Henri
Fiametta	.....	Miss Ethel Jackson
Vittoria	.....	Miss Jessie Rose
Giulia	.....	Miss Margaret Moyse
Inez	.....	Miss Jessie Pounds

Great things were anticipated from the advent of "The Beauty Stone," as the book was by the leading dramatist



MISS BERTHA LEWIS

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[Photo by Elliott & Fry]

MR. C. H. WORKMAN

AS JACK POINT IN "THE YEOMEN OF THE GUARD"

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of the day, while the lyrics were by a scholarly poetic author who was also the writer of many plays. But the truth must be confessed at once that the "Beauty Stone," by Arthur W. Pinero, J. Comyns Carr, and Arthur Sullivan, was not only not interesting, but it was deadly dull and was consequently withdrawn after about fifty performances. Perhaps had this romantic opera, or musical drama, as it was called, been done by the Carl Rosa Company, it might have passed into the casual repertoire, but it was quite out of place at the Savoy. Sir Arthur Pinero's dialogue was too diffuse and too heavy, while Mr. Carr's lyrics did not seem to lend themselves easily to musical treatment. The Devil, in the person of Mr. Passmore, was a principal character which was objected to by critics and public alike, although Mr. Passmore's impersonation could not be improved upon. Said the authors: "In the old mysteries and miracle plays the Devil was usually presented as a grotesque personage; and it is in this spirit, if with some modification, that the character is traced in this instance!" Unfortunately this conception of the Spirit of Darkness jarred.

Saturday Evening, May 28, 1898.

THE BEAUTY STONE.

An Original Romantic Musical Drama in Three Acts.

By Arthur W. Pinero and J. Comyns Carr. Composed by Arthur Sullivan.

Philip, Lord of Mirlemont	Mr. George Devoll
Gunton of Beaugrant	Mr. Edwin Asham
Simon Limal (a Weaver)	Mr. H. A. Lytton
Nicholas Dircks (Burgomaster of Mirlemont)	Mr. Jones Hewson
Peppin (a Dwarf)	Mr. D'Arcy Kelway
A Senechal	Mr. Leonard Russell
A Lad of the Town	Mr. Charles Childerstone
Baldwyn of Ath	Mr. J. W. Foster
The Lords of Sirault, Velaines and St. Sauveur	{ Mr. Cory James Mr. H. Gordon Mr. J. Ruff

The Devil	Mr. Walter Passmore
Laine (the Weaver's Daughter)	Miss Ruth Vincent
Joan (the Weaver's Wife)	Miss Rosina Brandram
Jacqueline	Miss Emmie Owen
Loyse, from St. Denis	Miss Madge Moyse
Isabeau, from Florence	Miss Minnie Pryce
Blanche, from Bovigny	Miss Ethel Jackson
A Shrewish Girl	Miss Mildred Baker
A Matron	Miss Ethel Wilson
Saida	Miss Pauline Joran

The story is laid in the Flemish town of Mirlemont in the fifteenth century.

The musical director was François Cellier. Messrs. George Devoll and Edwin Asham, who had been specially imported from America, were unhappily quite unsuited in every respect for the rôles for which they were cast. They were vocally and physically unfit for the characters, besides which their American accent was not altogether in keeping with the Flemish setting. Miss Emmie Owen and Mr. Walter Passmore provided the comic relief, but somehow the parts did not appear to be altogether in the picture. Miss Pauline Joran, a new-comer, proved to be a great acquisition, while Miss Ruth Vincent well foreshadowed the splendid career that lay before her.

On the departure of "The Beauty Stone," with all Sullivan's exquisite music, "The Gondoliers" resumed its position in the public estimation, with a cast almost unchanged from its recent revival, except that Robert Evett now played Marco in place of Mr. Kenningham.

"The Gondoliers" having finished its course, "The Sorcerer" and "Trial by Jury," after a rest of fourteen years, made a welcome reappearance on September 22, 1898, and filled the theatre for just over a hundred performances. As no one who took part in the initial production at the Opera Comique was present to play on this occasion, I give the list of dramatis personæ :

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THE SORCERER.

Sir Marmaduke Pointdextre	Mr. Jones Hewson
Alexis	Mr. Robert Evett
Dr. Davy	Mr. Henry A. Lytton
Notary	Mr. Leonard Russell
John Wellington Wells	Mr. Walter Passmore
Lady Sangazure	Miss Rosina Brandram
Aline	Miss Ruth Vincent
Mrs. Partlett	Miss E. McAlpine
Constance	Miss Emmie Owen

Followed by the Dramatic Cantata :

TRIAL BY JURY.

The Learned Judge	Mr. Henry A. Lytton
The Plaintiff	Miss Isabel Jay
The Defendant	Mr. Cory James
Counsel for the Plaintiff	Mr. Jones Hewson
Usher	Mr. Walter Passmore
Foreman of the Jury	Mr. Leonard Russell
Associate	Mr. Charles Childerstone
First Bridesmaid	Miss Mildred Baker

A line in the programme ran : " Both operas reproduced under the personal direction of the Author," indicates that Gilbert still preserved a lively interest in all movements at the Savoy. " The Sorcerer," by the way, celebrated its twenty-first anniversary on November 17, 1898. Sir Arthur Sullivan occupied the conductor's chair, Gilbert and friends occupied one box, and Mr. and Mrs. D'Oyly Carte sat in another. It was also the twenty-first anniversary of Mr. Carte's management.

In succession to these old favourites a new comic opera entitled the " Lucky Star " was tried, and met with fair success, but it was of a much lower class than that to which patrons of the Savoy had been accustomed. The history of the libretto forms a curious record as an instance of collaboration. The original, called " L'Etoile," was brought out at the Bouffes Parisiens in 1877. The " book " was by Leterrier and Vanloo, with music by Emmanuel Chabrier. Probably on account of its difficulty the original score was, with the

exception of part of the finale to Act. I., entirely abandoned, and the version presented at the Savoy was based on an American translation of the French libretto by Cheever Goodwin and Woolston Morse, while Ivan Caryll was responsible for the music, the English lyrics being provided by Adrian Ross and Aubrey Hopwood, with some new dialogue by C. H. E. Brookfield. Then the whole concoction "was revised and put together by H. L.," who was Helen Lenoir—otherwise Mrs. D'Oyly Carte! Notwithstanding all this, the French original was closely followed and much of the dialogue was rehashed.

On Saturday, January 7, 1899.

THE LUCKY STAR.

A Comic Opera in Three Acts.

King Ouf the First.....	Mr. Walter Passmore	
The Baron Tabasco (Ambassador from King Mataquin)	Mr. Henry A. Lytton	
Siroco (the Astrologer Royal).....	Mr. Sydney Paxton	
Kedas (Chief of Police)	Mr. Frank Manning	
Tapioca (Private Secretary to Baron Tabasco)	Mr. Robert Evett	
Cancan (A Citizen)	Mr. Leonard Russell	
Princess Laoula (Daughter of King Mataquin)	Miss Ruth Vincent	
Aloës (Daughter of Tabasco)	Miss Isabel Jay	
Oasis	} Maids of Honour {	
Asphodel		Miss Jessie Rose
Zinnia		Miss Madge Moyse
Lazuli (A Travelling Painter)		Miss Mildred Baker
	Miss Emmie Owen	

Whatever its merits or demerits, "The Lucky Star" was good enough to attract attention for one hundred and forty-three representations. In the second edition Mr. Henry Claff was the Kedas and Mr. Fred Wright, Junior, Siroco.

While waiting for "The Rose of Persia," promised from the pen of Basil Hood, to fill up the gap "H.M.S. Pinafore" was launched for its second revival on June 6, 1899.

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Sir Joseph Porter	Mr. Walter Passmore
Captain Corcoran	Mr. Henry A. Lytton
Ralph Rackstraw	Mr. Robert Evett
Dick Deadeye	Mr. Richard Temple
Bill Bobstay	Mr. W. H. Leon
Bob Becket	Mr. Powis Pinder
Josephine	Miss Ruth Vincent
Hebe	Miss Emmie Owen
Little Buttercup	Miss Rosina Brandram

Mr. Richard Temple, it will be seen, appeared in his original character of Dick Deadeye. "Trial by Jury" completed the entertainment. It may be noted that on September 16, "Pinafore" reached its thousandth performance. Through Mr. Wilfred Bendall, who was for a time private secretary to Sir Arthur Sullivan, Captain Basil Hood was introduced to the latter as a likely librettist. Captain Hood had already written "The French Maid" and "Gentleman Joe," and other pieces, and his great ambition was now to be consummated, for he had long aspired to be numbered among the active Savoyards. The first result was the evolution of a very fine Eastern story.

On Saturday, November 29, 1899.

A New Comic Opera in Two Acts.

THE ROSE OF PERSIA ; OR, THE STORY-TELLER AND THE SLAVE.	
Written by Basil Hood.	Composed by Arthur Sullivan.
The Sultan Mahmoud of Persia	Mr. Henry A. Lytton
Hassan (a Philanthropist)	Mr. Walter Passmore
Yussuf (a Professional Story-Teller)	Mr. Robert Evett
Abdallah (a Priest)	Mr. George Ridgwell
The Grand Vizier	Mr. W. H. Leon
The Physician-in-Chief	Mr. C. Childerstone
The Royal Executioner	Mr. Reginald Crompton
Soldier of the Guard	Mr. Powis Pinder
The Sultana Zubeydeh (named "Rose-in-Bloom")	Miss Ellen Beach Yaw
"Scent of Lilies"	Miss Jessie Rose
"Heart's-Desire"	Miss Louie Pounds
"Honey-of-Life"	Miss Emmie Owen

" Dancing Sunbeam " (Hassan's First Wife)	Miss Rosina Brandram	
" Blush-of-Morning " (his Twenty-Fifth Wife)	Miss Agnes Fraser	
" Oasis-in-the-Desert "	} Wives { of Hassan {	
" Morn-upon-the-Waters "		Miss Madge Moyse
" Song-of-Nightingales "		Miss Jessie Pounds
" Whisper-of-the-West-Wind "		Miss Rose Rosslyn
	Miss Gertrude Jerrard	

Miss Ellen Beach Yaw, who came from the United States, only played the Sultana Zubeydeh for two weeks, as her voice was not quite suited to the Savoy ; therefore Miss Isabel Jay was engaged, and she secured a most delightful success. In this piece Mr. Reginald Crompton made his appearance at the Savoy. A change of some importance was the return of Miss Decima Moore to take up " Scent-of-Lillies " in April, in the place of Miss Jessie Rose.

" The Rose of Persia " was a worthy successor to Gilbert's work. Basil Hood—who was a descendant of Thomas Hood, by the way—whose lyrics were light and graceful and whose dialogue was witty and pungent, was at once accused of imitating Gilbert, but close examination of the two authors will prove that there was no real imitation. Hood, like his great ancestor, who was certainly, amongst other things, the master punster of the world, was very fond of plays upon words—

You took me out to take me in,
That's what you took me for—

and this happy little faculty lent an agreeable charm to the speeches allotted to his creations. The piece was bright and pleasant. The music was Sullivan at his very best, and consequently " The Rose of Persia " turned out to be an unequivocal success. The Persian atmosphere pervaded the excellent story of the opera. The influence of Edward FitzGerald's " Omar Khayyám " was certainly over it all through the quaint philosophy and in the tender love-songs. There was also many an agreeable touch of the *Arabian Nights*, Hassan, most

artistically and feelingly played by Walter Passmore, quotes from Omar, while the lyrics suggest the methods of the Persian poets.

'Neath my lattice,
Through the night,
Comes the west wind,
Perfume-laden ;
As a lover to a maiden,
Sighing softly, " Here I am."

Come and wander where I wander in the silence of the stars.

This was well rendered by Miss Isabel Jay, as Rose-in-Bloom. Hassan has several good ditties, which Walter Passmore sang in his best manner, the cleverest of all being the winding-up song, in which Hassan tells of his own life, and as the Sultan has ordered him to tell a tale that has a happy ending, otherwise his life will be forfeit. Hassan tells it so, and of course the Sultan finds himself finely tricked. " You have played an odd trick upon me," he says, to which Hassan replies, " It is the odd trick, O King, that wins the game."

Robert Evett had some capital pieces to sing also, and scored in each one—a drinking song and " Our Tale is Told " particularly. It would be a very good comic opera to revive. It was acted for over two hundred performances—two hundred and twenty, to be precise—and Savoyards looked forward to seeing more of a similar kind. The more than capable company worked well together, and brought back memories of past successes.

At this time Sir Arthur Sullivan had promised to write the music for Rudyard Kipling's " Absent-Minded Beggar " for some *Daily Mail* Fund, but he was harassed and very ill, and felt the task a laborious one. J. M. Glover, in his book of Reminiscences, says: " It was utterly impossible to get poor, dear, lazy Arthur Sullivan to do ' The Absent-Minded Beggar. ' The then plain Alfred Harmsworth raved, Kennedy Jones telephoned, the entire staff of the *Daily Mail* lived on the composer's doorstep in Victoria Street, but to no purpose, and the song was

announced to be sung at the Alhambra on a fast approaching Monday evening. So Kennedy Jones got on the 'phone to Sullivan's secretary, Wilfred Bendall, and asked him to do 'something like Tommy Atkins,' the opening strains of which Kennedy Jones hummed on the 'phone, and in a few hours down to George Byng's music-room in the Alhambra the MS. of the piano and voice part was triumphantly carted. Byng sat up late, scored it, and the eulogiums of the Press the next morning spoke highly of the 'well-known musicianly orchestration of Sir Arthur Sullivan', 'In his best Savoy style,' 'Sullivan-esque to a degree,' etc."

There is only a modicum of truth in this tale as told by Mr. Glover. George Byng was not the only composer who could imitate Sullivan's style, though none could achieve it.

Now let us hear what Mr. Cunningham Bridgeman, an intimate personal friend of Sullivan's, has to say on the subject. "One day I happened to meet Sullivan coming from rehearsal (of 'The Rose of Persia') He was looking worn and worried. I anxiously inquired the cause of his dejection. 'My dear fellow,' he replied, 'how would you feel if, whilst you were in the throes of rehearsing an opera, you were called upon to set "The Absent-Minded Beggar" for charity? That's my trouble! All day long my thoughts, and at night my dreams, are haunted by the vision of a host of demons pursuing me with the cry "Pay—Pay—Pay." It puzzled me to compose Gilbert's "I have a song to sing, O!" but that was child's play compared to the setting of Kipling's lines. If it was not for Charity's sake I would never have undertaken the task.'"

Everybody knew that Sir Arthur Sullivan was seriously ill at the time, and anybody who knows anything about music knows that Kipling's "Absent-Minded Beggar" is the most unmusical piece of verse ever written. Twelve-months later Arthur Sullivan was dead. The Earl of Dunraven, in his *Past Times and Pastimes* records a most curious incident in regard to Sir Arthur's last illness and

death. D'Oyly Carte was also ill, so dangerously ill that it was deemed advisable to keep the sad news of Sullivan's extremity from him, and he was not informed of his death. Carte's bedroom overlooked the Thames Embankment along which the funeral cortège passed. After it had gone by, someone went to D'Oyly Carte's room and found him out of bed and prostrate by the window; asked what he was doing there, he replied "I have just seen the last of my old friend Sullivan." What strange impulse was it which made him struggle to his window, and to assume that a passing funeral was that of his friend?

Cunningham Bridgeman, by the way, was associated with François Cellier in the "Gilbert, Sullivan and D'Oyly Carte" volume of recollections.

CHAPTER XXIII

More Revivals—"The Pirates of Penzance"—"Patience"—
The Death of Sir Arthur Sullivan—The Death of D'Oyly Carte—
"The Emerald Isle"—"A Princess of Kensington"—And
New Managements.

THE success of the new Sullivan-Hood collaboration suggested of course that Basil Hood should provide the libretto for the next Savoy venture and as "The Emerald Isle," as the new piece was called, though in rapid progress was not advanced enough to be put into rehearsal, Mr. Carte decided to fill in the time with some special revivals. Therefore, on June 30, 1900, was revived, with an entirely new setting, as far as concerned the dramatis personæ:

THE PIRATES OF PENZANCE.

Major General Stanley		Mr. Henry A. Lytton		
The Pirate King		Mr. Jones Hewson		
Samuel		Mr. W. H. Leon		
Frederic		Mr. Robert Evett		
Sergeant of Police		Mr. Walter Passmore		
Mabel	}	{ Miss Isabel Jay	
Edith			General Miss Lulu Evans
Kate			Stanley's Miss Alice Coleman
Isabel			Daughters Miss Agnes Fraser
Ruth			 Miss Rosina Brandram

Miss Louie Pounds took up the part of Kate from the third night. Miss Brandram had, of course, played Ruth when the opera was revived in 1888. Sentimental

Savoyards—a very few of the Old Brigade of pittites and galleryites that remained—lamented that none of the original players were engaged, although many of them were in the land of the living. But as the evening passed along there were very few necessary regrets, for the exponents on the stage gave a very good account of themselves. In any case most of them were already old friends to those present. Besides, the ordinary regular playgoer's allegiance rarely lasts more than ten years, as the ardent theatre-goer, like most other folk, marries and settles down; and, as he has domestic and other interests to occupy him, he in due course passes on his enthusiasm to his sons and daughters.

Walter Passmore cut a quaint and important figure as Sergeant of Police as he marched with his stalwarts round the scene and sang the Sergeant's song with much verve and go. Mr. Lytton, who is now the doyen of Savoyards, gave, as he always does, a very good account of himself in George Grossmith's old part. For the rest, everybody was as "right as right could be." "The Pirates" was preceded by a new operetta by A. O'D. Bartholeyns from the German of Karl Theodor Korner, with music by Hamilton Clarke.

"The Pirates" ran until Guy Fawkes' day and on the following Monday, November 7, 1900, "Patience" was revived, with some doubts and fears, for the first time since its original appearance at the Opera Comique in 1881. Tastes had changed; the æsthetic mania—some called it poetic dementia—was dead and buried, and most of its apostles were dead too, or at least forgotten. However, the new public took kindly to the satire and the melodies, so many of which were inspired by the merry lyrics that were not altogether cynical. The text was brought up to date where necessary, by Gilbert, who superintended the rehearsals; and the new generation applauded the production to the echo, while Sullivan's music was hailed with the same fervour as in the old days. No comparisons were made, because few could make them.

PATIENCE; OR, BUNTHORNE'S BRIDE.

Reginald Bunthorne	Mr. Walter Passmore
Archibald Grosvenor	Mr. Henry A. Lytton
Mr. Bunthorne's Solicitor	Mr. H. Carlyle Pritchard
Colonel Calverley	Mr. Jones Hewson
Major Murgatroyd	Mr. W. H. Leon
Lieut. the Duke of Dunstable	Mr. Robert Evett
The Lady Angela	{ Miss Blanche Gaston-Murray Miss Lulu Evans Miss Agnes Fraser Miss Rosina Brandram
The Lady Saphir	
The Lady Ella	
The Lady Jane	
Patience	Miss Isabel Jay

“Pretty Polly,” by Basil Hood and François Cellier (produced May 19), was the curtain raiser.

On this first night of the revival of “Patience,” after all the old favourite numbers had been encored again and again, two of the famous Savoy originators—W. S. Gilbert and D’Oyly Carte—made their last bows together. Arthur Sullivan lay dying, and D’Oyly Carte was soon to be rendered *hors de combat*, and he, too, was to pass away in a few months’ time.

Arthur Sullivan, while still engrossed in composing the music for the “Emerald Isle,” had at last to lay his pen aside and give in. He had been in very bad health for many months and died at his London residence, Queen’s Mansions, Victoria Street, on November 22, 1900. He had arranged to conduct the orchestra on the revival of “Patience”; but three days previously he had contracted a chill, and his physician advised him to keep to his bed. Arthur Seymour Sullivan was born in London on May 13, 1842. He was the second son of Thomas Sullivan, an Irishman, who, after having been bandmaster at the Royal Military College, Sandhurst, from 1845 to 1856, subsequently became associated with the Military School of Music at Kneller Hall. Young Sullivan was therefore brought up in a musical atmosphere and was afforded every opportunity of learning the practice of his art, for his father did his utmost to develop his son’s musical faculties, and it is recorded that when still quite young he had

acquired a practical knowledge of several wind instruments, and as time went on he mastered the practical use of every instrument of every kind known to the largest orchestra. At the age of twelve he became a chorister of the Chapel Royal, under the Rev. Thomas Helmore. Two years later he competed for the first Mendelssohn scholarship, which resulted in a tie between him and the late Sir Joseph Barnaby, but which, after a final examination, was awarded to him. In 1858 he went to Leipzig, where he remained for three years studying at the Conservatoire, under Moscheles, Plaidy, Hauptmann, Julius Reitz, and Ferdinand David. On his return to England Sullivan's name at once came to the front through the performance of "The Tempest" music, which he had composed for the Crystal Palace. After this preliminary success Sullivan published six Shakespearean songs. These included "Orpheus with his Lute," "O, Mistress Mine," and the "Willow Song," which count among his best known vocal compositions. Shortly afterwards we find him in Paris in company with Charles Dickens and H. F. Chorley, the music critic. While there he made the acquaintance of Rossini, who greatly admired his "Tempest" music, and often played it, as a duet, with Sullivan. Back in London Sullivan was busy writing songs, cantatas and ballets for Covent Garden, and the Birmingham and other Festivals. In 1867 he commenced seriously writing for the stage, and his first effort, "Cox and Box," was done at the Adelphi, which he quickly followed up with "Contrabandista," for the German Reeds, when he was introduced to W. S. Gilbert with what glorious results we all know. "Thespis; or, the Gods Grown Old," which was their first joint work, dates from 1871 and the old Gaiety Theatre. This, in 1875, was accentuated by the production of "Trial by Jury," which was the absolute foundation of all their after successes, and was the forerunner of the many years of collaboration in the Savoy operas. For the rest, their careers are generically detailed in this volume, although, of course, Sullivan was responsible for an enormous quantity of other

compositions, including innumerable songs, ballads, and hymns, of all of which full particulars will be found in the various accounts of his energetic life, two of the best being by Arthur Lawrence and B. W. Findon respectively.

Sir Arthur Sullivan had only been able to complete about half the music for "The Emerald Isle," and much thought and consideration had to be given to the question as to who would be the most competent composer to complete the work. At last the honour fell to Mr. Edward German, and certainly no more sympathetic choice could have been made.

Under the direction of the author and Richard Barker the "Emerald Isle," appropriately enough, went into rehearsal on St. Patrick's Day.

D'Oyly Carte was unable to render any practical assistance in the preparation of the work for production as the state of his health was fluctuating day by day, and though everyone hoped that he would be able to be present on the first night, he suddenly became worse, and all hope was abandoned. D'Oyly Carte suffered a severe relapse and passed away on Wednesday, April 2, 1901, aged only fifty-seven—just four and a half months after his famous confrère. His death was keenly felt not only by all those who had been associated with him at the Savoy Theatre, but by his numerous friends in the profession and the great public at large. It was to D'Oyly Carte that so much of the credit of the success of all the operas produced under his able business management was due, and everybody recognised the fact. And in so recognising it, also realised what a great man he had been and what a severe loss everyone had suffered. I have, in a previous chapter, told of D'Oyly Carte's many achievements, and in this book almost every page bears witness to his successful activities.

After his death the business of the Savoy was carried on for a time by Mrs. Carte and later with the assistance of Mr. Carte's surviving son, Rupert D'Oyly Carte, who

still maintains the traditions of the family as head of all the Gilbert and Sullivan combinations for the continuance of the performances of the opera in town and in the country.

"The Emerald Isle" being now ready to submit to the public for their verdict, was first presented at the Savoy Theatre, April 27, 1901.

THE EMERALD ISLE ; OR, THE CAVES OF CARRIG-CLEENA.

A New and Original Comic Opera in Two Acts.

Written by Basil Hood. Composed by Arthur Sullivan and Edward German.

The Earl of Newtown, K.P. (Lord

Lieutenant of Ireland) Mr. Jones Hewson
 Dr. Fiddle, D.D. (his Private Chaplain) Mr. R. Rous
 Terence O'Brien (a Young Rebel) Mr. Robert Evett
 Professor Bunn (Shakespearian Reciter,
 Character Impersonator, etc.) Mr. Walter Passmore

Pat Murphy (a Fiddler) Mr. Henry A. Lytton

Black Dan (Irish) Mr. W. H. Leon

Mickie O'Hara (Peasants) Mr. C. Earldon

Sergeant Pincher (H.M.) Mr. Reginald Crompton

Private Perry (11th Foot) Mr. Powis Pinder

The Countess of Newtown Miss Rosina Brandram

Lady Rosie Pippin (her Daughter) Miss Isabel Jay

Molly O'Grady (a Peasant Girl) Miss Louie Pounds

Susan (Lady Rosie's Maid) Miss Blanche Gaston-Murray

Nora (Peasant) Miss Lulu Evans

Kathleen (Girls) Miss Agnes Fraser

Act I. : Outside the Lord Lieutenant's Country Residence.

Act II. : The Caves of Carrig-Cleena.

Period : About a Hundred Years Ago.

The musical director was, as usual, François Cellier. The verdict on the first night was unanimously favourable, and, indeed, enthusiastic—there were a great many Irishmen present. It was a triumphant evening throughout. The keynote of satisfaction was struck almost directly the curtain rose on the very Irish scene and the very Irish chorus, and encores set in very severely. Throughout Captain Hood in witty dialogue and delightful lyrics maintained the Irish atmosphere, and the

characters and local colour lent enchantment to the whole simple but pretty rustic story.

Walter Passmore as Professor Bunn sang :

If you wish to appear as an Irish type
 (Presuming, that is, that you are *not* one)
 You'll stick the stem of a stumpy pipe
 (In your hat-band, if you've got one).
 Then no doubt you're aware you must colour your hair
 An impossible shade of red ;
 While a cudgel you'll twist with a turn of your wrist,
 Being careful to duck your head—

Or your own shillelagh unhappily may accidentally knock
 you down
 With a fearful crack on the comical back of your typical
 Irish crown !
 If you manage, instead of the back of your head, to belabour
 the floor like *that*,
 And shout " Whirroo ! " bedad, you'll do ! You're the
 popular type of Pat.

The opera is sprinkled with songs and ballads, which were equally distributed amongst all the characters, though Robert Evett and Walter Passmore seemed to get the lion's share. But the ladies were not forgotten, and Miss Isabel Jay, Miss Brandram, and Miss Louie Pounds had some taking numbers. Henry A. Lytton sang " Good-bye, my native town," with considerable feeling.

The critic of the *Globe*—the late lamented *Globe*, I may say in all sincerity—thus expressed himself: " In the main the point of view and the treatment are Gilbertian (without anything like slavish imitation), but Mr. Hood infuses into his work a good deal, not only of the wit and humour, but of the fancy and pathos which are accepted as essentially Celtic. He is especially happy in his portrayal of the love episodes between Murphy, the supposedly blind fiddler, and Molly O'Grady, admirably played and sung by Mr. H. A. Lytton and Miss Louie Pounds. Molly has been very tender to Murphy, and he is afraid to tell her that his blindness has all along

been a deception, thrust upon him by his father, a 'blind fiddler' by profession. The scene in which Murphy has to make his confession to Molly is genuinely touching. More conventional, but pretty enough in itself, is the love-making between O'Brien (Mr. Evett) and Lady Rosie (Miss Jay), who, as might be expected, satisfy all requirements, vocal and histrionic. Fresher in idea are the Lord Lieutenant (Mr. Jones Hewson) and his wife (Miss Brandram), both of them so filled with a sense of their own dignity that they cannot speak otherwise than in blank verse. They suggest, no doubt, the Duke and Duchess of Plaza-Toro; but it will be seen that the characters are well differentiated, nevertheless. The Earl and Countess could not have been in abler hands. The little obsequious chaplain who follows them about everywhere is enacted by Mr. Rous, a new-comer. To another new-comer, Mr. R. Crompton, is allotted an excellent creation of Mr. Hood's—a pudding-headed Devonshire sergeant, whose individuality is likely to be remembered. Some very good comedy is contributed by Miss Blanche Gaston-Murray as Lady Rosie's maid; but the lion's share of the fun has been allotted to Mr. Walter Passmore, who, starting as an itinerant professor of mesmerism and legerdemain, appears afterwards in various Protean shapes—a sort of Rip Van Winkle, an old-fashioned and a modern goblin, and so forth, being exuberantly comic in all. Mr. Passmore has probably done nothing quite so good as this. As vocalist, pantomimist, and dancer he is always on the alert, and always diverting."

The music of "The Emerald Isle" received the highest praise, and Sullivan's music stood out magnificently, while Edward German's was equally melodious and distinctive. The opera ran its course until November 9, 1901, on its two hundred and fifth representation. With a week's break the theatre re-opened with "Ib and Little Christina" and "The Willow Pattern Plate," both written by Basil Hood and composed respectively by Franco Leoni and Cecil Cook, on November 14. It was during the run, by the way, of "The Emerald Isle"

that Mrs. D'Oyly Carte let the theatre to Mr. William Greet for a few years. Mr. Greet continued the Savoy policy and the programme indicated above, and on December 7 revived "Iolanthe," of which I give the cast.

The Lord Chancellor	Mr. Walter Passmore
Earl of Mountararat	Mr. Powis Pinder
Earl Tolloller	Mr. Robert Evett
Private Willis	Mr. Reginald Crompton
Strephon	Mr. H. A. Lytton
Queen of the Fairies	Miss Rosina Brandram
Iolanthe	Miss Louie Pounds
Celia	Miss Agnes Fraser
Leila	Miss Isabel Agnew
Fleta	Miss Hart Dyke
Phyllis	Miss Isabel Jay

Mr. Greet followed this up with a new opera called "Merrie England," by Basil Hood and Edward German, on April 2, 1902, and this had a short career of one hundred and two nights; then for a time the Savoy was given over to a weird concoction called "Naughty Nancy," which changed for a while the whole character of the house. But luckily Mr. Greet made a fresh start with another piece by Basil Hood and Edward German called "A Princess of Kensington" on January 22, 1903, with many of the Savoyards who made themselves popular under D'Oyly Carte, but it did not altogether meet with public approval or support, and only ran one hundred and fifteen performances. Basil Hood seemed to have fallen under the spell of Gilbert entirely by now, but unfortunately not with sufficient originality of his own to support his pretension. As Mrs. D'Oyly Carte was soon to return, I give the names of the plays done in the interim: "The Love-Birds," a musical comedy in three acts by George Grossmith, junior, composed by Raymond Roze; "Who's Who," a farce in three acts from the French by Sidney Dark, a most fearful fiasco, not a grain of wit or a glimmer of humour throughout the three dreary acts. The Savoy was rapidly losing its character

as a musical house, as all sorts of experiments were being made under various vacillating managements, which dawdled between high tragedy, melodrama, and farce, with the result that in the minds of old Savoyards it got to be known as the Protean Play House. However, after a few years of theatrical philandering by different people, the good news went forth that Mrs. D'Oyly Carte was about to resume management, so everybody hoped for the best.

François Cellier, who had resigned his baton to Hamish MacCunn when the change had happened, had remained with Mrs. Carte to look after her interests and the operas that were on tour, devoting all his time to the duties associated with the selections of new artistes and choruses. He now returned to his old post as musical director. Mr. J. W. Beckwith, who had taken up the position of acting manager when George Edwardes went to join John Hollingshead at the Gaiety Theatre, had remained at his post all the time under the changing lessees and speculators, so that there was a pleasant flavour of old timers at the Savoy when Mrs. Carte began operations again in December, 1906.

CHAPTER XXIV

Mrs. D'Oyly Carte Returns to the Savoy—"The Yeomen of the Guard"—"The Mikado" banned by the Lord Chamberlain—Some Old Favourites in their Original Parts. Death of Mrs. D'Oyly Carte—Also of George Grossmith, Richard Temple, Richard Green, and Rutland Barrington.

For her opening programme Mrs. Carte selected "The Yeomen of the Guard," which had not been seen since its first revival in May, 1897. Many of the names in this presentation on December 8, 1906, were quite new to the Savoy, as will be observed.

THE YEOMEN OF THE GUARD.

Sir Richard Cholmondeley	Mr. A. Johnstone
Colonel Fairfax	Mr. Pacie Ripple
Sergeant Meryll	Mr. Overton Moyse
Leonard Meryll	Mr. Henry Burnand
Jack Point	Mr. C. H. Workman
Wilfred Shadbolt	Mr. John Clulow
Elsie Maynard	Miss Lillian Coomber
Phoebe Meryll	Miss Jessie Rose
Dame Carruthers	Miss Louie René
Kate	Miss Marie Wilson

This served as a very seasonable Christmas dish. Now, to turn to a lighter entertainment, one of the prettiest of all the Gilbert-Sullivan works was put in the bill on January 22, 1907:

THE GONDOLIERS.

The Duke of Plaza-Toro	Mr. C. H. Workman
Luiz	Mr. A. Johnstone
Don Alhambra del Bolero	Mr. John Clulow

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Marco Palmieri	Mr. Pacie Ripple
Giuseppe Palmieri	Mr. Richard Green
Antonio	Mr. Overton Moyse
Francesco	Mr. Henry Burnand
Giorgio	Mr. Tom Redmond
The Duchess of Plaza-Toro	Miss Louie René
Casilda	Miss Marie Wilson
Gianetta	Miss Lillian Coomber
Tessa	Miss Jessie Rose
Fiametta	Miss Bessie Adams
Vittoria	Miss Nora McLeod
Giulia	Miss Clara Dow
Inez	Miss Ethel Morrison

It will be noticed that an old favourite, Richard Green, was in the cast, together with clever Miss Jessie Rose. "The Gondoliers" satisfied all requirements until April 4, when it gave place to

PATIENCE; OR, BUNTHORNE'S BRIDE.

Colonel Calverley	Mr. Frank Wilson
Major Murgatroyd	Mr. Richard Andean
The Duke of Dunstable	Mr. Harold Wyld
Reginald Bunthorne	Mr. C. H. Workman
Archibald Grosvenor	Mr. John Clulow
Mr. Bunthorne's Solicitor	Mr. R. Greene
The Lady Angela	Miss Jessie Rose
The Lady Saphir	Miss Marie Wilson
The Lady Ella	Miss Ruby Gray
The Lady Jane	Miss Louie René
Patience	Miss Clara Dow

Mr. Workman made a distinct hit in all the old Grossmith and Passmore parts, giving a very refined and quiet rendering of each character. Of Mr. Workman in these and later performances W. S. Gilbert spoke very kindly, and in regard to "The Yeomen of the Guard" said: "In Mr. Workman we have a Jack Point of the finest and most delicate finish, and I feel sure that no one will more readily acknowledge the triumph he has achieved in their old parts than his distinguished protagonist, Mr. George Grossmith, and his immediate predecessor, Mr. Walter Passmore."

On June 11 that very pretty, yet somewhat cynical . politically speaking -fairy opera, "Iolanthe," was given for a couple of months.

IOLANTHE; OR, THE PEER AND THE PERI.

The Lord Chancellor	Mr. C. H. Workman
The Earl of Mountararat	Mr. Leicester Tunks
Earl Tolloller	Mr. H. Herbert
Private Willis	Mr. Leo Sheffield
Strephon	Mr. Henry A. Lytton
The Queen of the Fairies	Miss Louie René
Iolanthe	Miss Jessie Rose
Celia	Miss Dorothy Court
Leila	Miss Beatrice Bearer
Fleta	Miss Ethel Lewis
Phyllis	Miss Clara Dow

It had been the intention of Mrs. Carte to have revived "The Mikado," but to her amazement, when all preparations had been made she received a notice from the Lord Chamberlain prohibiting the performance. The reason assigned when the question was raised in the House of Commons early in May, 1907, was that "The Mikado" might give offence to the Japanese Prince Fushimi, who was shortly expected on a visit to England. This explanation aroused great indignation, mingled with ridicule, throughout the land, while the comments of the newspapers were severe and scathing. As one journal said, it was now to be dinned in our ears that we had been enjoying a piece for over twenty years that was "purposely offensive to Japan." A performance of the opera by the Robins' Dramatic Society at the Cripplegate Institute announced for Tuesday, April 30, had to be abandoned; but on Thursday, May 2, notwithstanding the Lord Chamberlain's order, the opera was played at the Lyceum Theatre, Sheffield, and again on the Saturday night. The manager of the Lyceum, Sheffield, when interrogated on the previous night, said he knew nothing of the Lord Chamberlain's ban. He had read a great deal in the papers about the play

being prohibited, but not a word had reached him officially. Mrs. D'Oyly Carte's manager said he had heard nothing from London on the subject, and thought it curious that Mrs. D'Oyly Carte had not communicated with him if the play was not to be presented. Then he added, "The piece is booked to run for some time yet, and until we receive definite and official information that the Lord Chamberlain has taken action we shall proceed with our business as usual." But a new element was introduced into this storm in a tea-cup as it proved to be, when the Lord Chamberlain had prohibited a performance of "The Mikado" by the Middlesbrough Amateur Operatic Society, "owing to buffoonery in certain parts." This caused more pother, and drew a letter from W. S. Gilbert, which was printed in the *Daily Telegraph*, wherein he stated that "The Mikado" had been leased to Mrs. D'Oyly Carte, and she was under contract to him not to permit any deviation whatever from the dialogue and "business" as settled by him on the occasion of its original production at the Savoy Theatre. "If," concluded W. S. Gilbert, "any 'buffoonery' has crept into the piece during its long career in the provinces (which I have no reason to suppose to be the case) I submit that the Lord Chamberlain's obvious course would have been to suppress such buffoonery, instead of slaughtering the play outright, and by so doing deprive the public of a very popular entertainment, and the proprietors (the representatives of the late Sir Arthur Sullivan and myself) of a property valued at ten thousand pounds."

Notwithstanding that Mr. K. Sugimura (the special correspondent of a leading Japanese newspaper), who was in London in connection with Prince Fushimi's visit, stated that he had discovered nothing whatsoever to complain of in the piece, which he had travelled especially down to Sheffield to witness, had only "found instead, bright music, much fun and no insults."

Nevertheless the Lord Chamberlain, "acting on his own responsibility," withdrew the license of the Sheffield

theatre, yet notwithstanding his high action the performance took place, as stated, on the Saturday night. But all things, after much friction, came right in the end.

On August 24, 1907, to mark the close of a memorable series of revivals, Mrs. Carte gave some special excerpts from several of the operas, including, much to the surprise and joy of the assembled audience, a scene from "The Mikado." There was a double programme which was started at four o'clock, and with an hour and a quarter's interval was continued until eleven, and all was peace and enjoyment. Referring to some of the older theatre-goers who are fond of praising the past at the expense of the present Mrs. Carte declared herself well content with those who had figured in the latest revivals, and who, as she generously stated, "have by their merits worked their way into the hearts and affections of thousands of the London public to whom their performances have undoubtedly given the greatest pleasure." The afternoon began with the first act of "The Yeomen of the Guard," in which Mr. Workman gave a masterly representation of Jack Point. He had a great reception and divided the honours with Miss Jessie Rose and Miss Clara Dow. This was followed by the second act of "The Gondoliers." In the evening the second act of "Patience" opened the ball, and was succeeded by the first act of "Iolanthe." These parts aroused the audience to the greatest enthusiasm. Between the pieces Mrs. Carte sprang a welcome surprise upon her congregation of friends and patrons with a scene from "The Mikado"—the first notes of which in the orchestra causing the wildest demonstrations of delight—played in admirable form by Mr. Workman and Miss Louie René. After this "The Mikado" was always given "without let or hindrance," for it came about, after a short lapse of time, and "The Mikado" in all its glory re-appeared on April 28, 1908.

THE MIKADO; OR, THE TOWN OF TITIPU.

The Mikado of Japan Mr. Henry A. Lytton
Nanki-Poo Mr. Stafford Moss

Ko-Ko	Mr. C. H. Workman
Pooh-Bah	Mr. Rutland Barrington
Go-To	Mr. F. Drawater
Pish-Tush	Mr. Leicester Tunks
Yum-Yum	Miss Clara Dow
Pitti-Sing	Miss Jessie Rose
Peep-Bo	Miss Beatrice Boarer
Katisha	Miss Louie René

Rutland Barrington said that when he saw the ban had been removed from "The Mikado," and that he would be called upon to take his old part of Pooh-Bah, it fell out he got a letter from Mrs. Carte, without any previous warning, to appear on a certain morning to run through his music. In his book Barrington writes, "At eleven-thirty on Monday, April 13, 1908, Sir William Gilbert made his first appearance as a titled stage manager, and it was soon evident that his master-mind was as alert and as keen as ever, and those of us who were uncertain as to what was gag and what original in our parts were feeling slightly nervous." However, there was no need for alarm, as there was a geniality about the proceedings that brought back happy memories to their minds. And on the eventful night all went well, and "François Cellier, on taking his seat to conduct, was received almost as if he were the composer." There was naturally enough a large contingent of visitors from Japan to see the opera about which there had been so much discussion. On July 14, "Pinafore" was played alternately with "The Mikado," and later this plan was followed when "Iolanthe" took its turn with the Japanese opera.

Apropos of this revival of "Pinafore," Barrington bet Cellier sixpence that Gilbert would not commence work until he had pointed out that one of the ropes was in wrong position. Cellier asked, "Which one?" Barrington said, "Never mind about the details, wait, and see." The bet was made and Barrington won. What he did with sixpence all at once nobody knows, perhaps he gave it to a Scotchman.

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H.M.S. PINAFORE; OR, THE LASS THAT LOVED A SAILOR.

Sir Joseph Porter	Mr. C. H. Workman
Captain Corcoran	Mr. Rutland Barrington
Ralph Rackstraw	Mr. Henry Herbert
Dick Deadeye.....	Mr. Henry A. Lytton
Bill Bobstay	Mr. Leicester Tunks
Bob Becket	Mr. Fred Hewett
Josephine.....	Miss Elsie Spain
Hebe	Miss Jessie Rose
Little Buttercup	Miss Louie René

Mr. Henry Herbert, by the way, also appeared as Nanki-Poo in place of Mr. Stafford Moss, when he departed. Although "Pinafore" had not been done for nine years, and although folk said it would be old-fashioned, it came out just as fresh as ever and the songs were sung as heartily as in the old days. On July 15 a new operetta, written by Frederick Fenn, with music by Philip Michael Faraday, entitled "A Welsh Sunset," was put on as a curtain-raiser.

"Iolanthe" began the change about plan, with "The Mikado" on the alternative night, on October 19, and, although only about a year had passed since it was last done, the cast had several new names.

IOLANTHE; OR, THE PEER AND THE PERI.

The Lord Chancellor.....	Mr. C. H. Workman
The Earl of Mountararat	Mr. Rutland Barrington
Earl Tolloller	Mr. Henry Herbert
Private Willis.....	Mr. Leo Sheffield
Strephon.....	Mr. Henry A. Lytton
The Queen of the Fairies.....	Miss Louie René
Iolanthe	Miss Jessie Rose
Celia	Miss Dorothy Court
Leila	Miss Beatrice Hoarer
Fleta	Miss Ethel Lewis
Phyllis	Miss Clara Dow

On December 1, "The Pirates of Penzance," with Messrs. C. H. Workman, H. A. Lytton, Leo Sheffield, Henry Herbert and Rutland Barrington in the consecutive order of parts, and the ladies in theirs as follows: Miss Dorothy

Court as Mabel; and her sisters, Misses Jessie Rose, Beatrice Boarer, and Ethel Lewis; and Miss Louie René as Ruth. In "The Gondoliers," done on January 18, 1909, in proper order of the dramatis personæ, were Messrs. C. H. Workman, Leo Sheffield, R. Barrington, H. Herbert, Henry A. Lytton, Miss Louie René, Dorothy Court, Elsie Spain, Jessie Rose, Ethel Lewis, Beatrice Boarer, Adrienne Adcan and Amy Royston; and finally "The Yeomen of the Guard," on March 1, of the same year. As there were several important changes the full cast is hereunder set out.

THE YEOMEN OF THE GUARD; OR, THE MERRYMAN AND HIS MAID.

Sir Richard Cholmondeley	Mr. Leo Sheffield
Colonel Fairfax	Mr. Henry Herbert
Sergeant Meryll	Mr. Richard Temple
Leonard Meryll	Mr. Lawrence Legge
Jack Point	Mr. C. H. Workman
Wilfred Shadbolt	Mr. Rutland Barrington
Elsie Maynard	Miss Elsie Spain
Phoebe Meryll	Miss Jessie Rose
Dame Carruthers	Miss Louie René
Kate	Miss Beatrice Boarer

Mr. Richard Temple had a hearty welcome on his re-appearance in his original part. This, by the way, was the last time he acted at the Savoy, and this was the last appearance also of Mrs. D'Oyly Carte as manageress of the theatre, but she still continued to devote her attention to the business connected with the touring company, although she was not at all in good health, or really fit to undertake the task. However, her energetic nature would not permit her to remain idle long, and so notwithstanding that frequent attacks warned her that her physical strength was declining, she kept on till the inevitable happened, and then she passed peacefully to her rest on May 5, 1913.

King Edward VII. had for her well-known beneficent works bestowed upon Mrs. D'Oyly Carte the "Order of

Mercy," but as a friend wrote at the time, greatly prizing as she did the royal honour, to her generous heart it must have been a greater pride to feel how she had won the esteem and love of a multitude of men and women, who, professionally engaged at the Savoy, had experienced at her hand true acts of friendship, sympathy, and encouragement to lighten their days of toil and anxiety.

Death was tolerably busy with old Savoyards in these years, and on March 2, 1912, George Grossmith died as he wished to die. Three years previously he had said to a friend, "I have had a jolly good innings, and when the time comes all I want to do is to slip out." "Gee Gee" passed peacefully away at Folkestone, having accomplished his life work right worthily. George Grossmith began on the professional boards as an entertainer in 1870, and while he assisted his father at Bow Street Police Court, when he was a reporter for "The Times," he appeared at the Polytechnic Institution in the evenings and kept it up for some time with Miss Florence Marryat as a partner, with "Entre Nous" for which he wrote a neat little comedietta called "Cups and Saucers," and many songs. And then he was snapped up by Arthur Sullivan and D'Oyly Carte for the Savoy operas, and of that and other parts of his career, I have already written fully. During the time he was appearing in the Gilbert and Sullivan works, he was constantly sending forth various humorous songs, and amongst those that achieved more than passing popularity were "He was a careful man," "He went to a party," "I am so volatile," "An Awful Little Scrub," "The Duke of Seven Dials," "The Happy Fatherland," "The Muddle Puddle Porter," which Lionel Brough used also mainly to sing, and above all "See me Dance the Polka," which gained a world-wide reputation, and brought in for Gee-Gee considerably over a thousand pounds in royalties. Apart from his Savoy duties as an actor, George Grossmith played in other pieces by W. S. Gilbert as duly recorded, also in "Young Mr. Yarde" and "The Gay Pretenders," written by his son, the present Gee-Gee, at the old Globe Theatre in

November, 1900, with music by Claude Nugent. George Grossmith's last public appearance was at the Brighton Pavilion in 1908, after which he retired into private life, to enjoy, as he said, the society of any friend who chose to give him a call!

In the following October another great Savoyard was gathered to his fathers. Richard Temple died on the 19th of that month. He had been ill for several months, and his end was a happy release. He began with the Gilbert and Sullivan operas in 1877, and remained with the D'Oyly Cartes almost to the end, his last appearance being in his original character of Sergeant Meryll in the "Yeomen of the Guard," March 1, 1909. He was sixty-five.

In January, 1914, there came also the end of Richard Green, who, apart from his connection with some of the Savoy productions and "Ivanhoe" at the Royal English Opera House, was well known in grand opera at Covent Garden, and with Madame Adelina Patti, and in many light operas at various London theatres. He was only in his forty-fourth year. And on May 31, 1922, Rutland Barrington, after a long illness, passed away at the age of seventy-two. He published two books of Recollections, in which he tells of his theatrical ventures and adventures, too. He wrote many songs and sketches and one or two plays.

CHAPTER XXV

"The Mountaineers"—"Fallen Fairies"—"Two Merry Monarchs"—End of C. H. Workman's Management—A Long Break—Death of Sir W. S. Gilbert—Death of François Cellier and Frank Thornton—Gilbert and Sullivan Redivivus at the Prince's Theatre—"Cox and Box"—The End.

WITH every prospect of prosperity, and with the valuable aid of many earnest friends, on the retirement of Mrs. D'Oyly Carte, Mr. C. H. Workman undertook the control and management of the famous Savoy house in March, 1909, and continued the run of "The Yeomen of the Guard." But Mr. Workman's real season may be said to have begun properly with a comic opera called "The Mountaineers," with music, story, and dialogue by Guy Eden and Reginald Somerville, and lyrics by Guy Eden, on September 29. It was described as "a New Romantic Comic Opera," and was exceptionally well cast. However, Mr. Workman had to run the risk of the dangers and pitfalls that beset the path of any manager who produced any work other than a Gilbert and Sullivan, and his first speculation, most unhappily, was not encouraging. "The Mountaineers" was not quite up to the mark, and was only strong enough to attract for a short time, and then, according to the promise made by Sir William Gilbert, the new opera he had written, with Edward German as composer, was put into rehearsal. The piece was entitled "Fallen Fairies," and was based upon the same author's three-act fairy comedy, "The Wicked World," an old Haymarket success of January 4, 1873, which was considered to have been a "big success." But "The Wicked World"

did not lend itself to musical treatment, and, notwithstanding that "Fallen Fairies" was quite rich in Gilbertian songs and other good numbers, and Mr. German's music was full of melody, the public failed to be charmed, and so, after a few weeks' struggle against fate, it gave way to another attraction. Nevertheless it should be noted that Gilbert, only three months after "The Wicked World" was produced, burlesqued it for Miss Litton at the Court Theatre, with Gilbert A' Beckett, March 3, 1873, under the title of "The Happy Land," where, as it was a satire on the politicians of the day, it created a great stir, and was an enormous success. The Lord Chamberlain banned it for a few days and then "released" it, and of course the theatre was crowded for months by playgoers anxious to see such an interesting novelty. However, as this was Gilbert's last contribution to the theatre, the cast is worth preserving:

December 15, 1909.

FALLEN FAIRIES; OR, THE WICKED WORLD.
An Opera in Two Acts.

Written by W. S. Gilbert. Composed by Edward German.

FAIRIES.

Ethais	Mr. Claude Flemming
Phyllion	Mr. Leo Sheffield
Lutin	Mr. C. H. Workman
Selene	Miss Nancy McIntosh
Darine	Miss Maidie Hope
Zayda	Miss Jessie Rose
Lochrine	Miss Ethel Morrison
Neodie	Miss Alice Cox
Fleta	Miss Marjorie Dawes
Zara	Miss Mabel Burnege
Leila	Miss Ruby Gray
Cora	Miss Rita Otway
Maia	Miss Gladys Lancaster
Chloris	Miss Miriam Lycett
Ina	Miss Isabel Agnew

MORTALS.

Sir Ethais	Mr. Claude Flemming
Sir Phyllion	Mr. Leo Sheffield
Lutin	Mr. C. H. Workman

Lutin, John B. Buckstone's old part, which Mr. Workman played, was very heavy with words and songs; it was a most exhausting character, and Mr. Workman's power and talent, fully put to the test, were generously recognised and applauded, but the piece was too crowded with dialogue, and the whole matter was too didactic. In any case the public seemed tired of these very old-fashioned and tiresome fairies, and so it kept irritatingly away. Anyhow, the play most definitely failed to attract, and therefore Mr. Workman cast the hazard of his die on "Two Merry Monarchs," a musical play in two acts by Arthur Anderson and George Levy; the lyrics by Arthur Anderson and Hartley Carriek, with music by Orlando Morgan. Again Mr. Workman surrounded himself with a well-chosen company of comedians and singers and dancers, but still the public would not respond, and so perforce he had to give in and retire from management decidedly a sadder if not a wiser man. But that was no comfort to him or his staunch and anxious friends. However, he was soon secured by a manager in good working order, and the popular actor's abilities were once more being utilised in the right direction.

C. H. Workman, who was born in 1873 at Bootle, near Liverpool, died suddenly at sea, travelling with a Savoy Opera Company from the Far East to Australia in April, 1923. He had a very varied operatic career, chiefly with the D'Oyly Carte companies, but played in many other London successes as well.

When Mrs. D'Oyly Carte gave up management in 1909, and after Mr. Workman's control of the Savoy ended, the wiseacres wagged their heads vigorously and declared that Gilbert and Sullivan opera was as dead as any amount of door-nails you cared to count, forgetting that the works were still being performed somewhere in the United Kingdom every night; and even now the D'Oyly Carte Company is more firmly established than ever, and flourishing in "London town and everywhere." But I remember that this cry of miserere was a very old one,

and was particularly vehement in 1896, after the failure of "The Grand Duke."

There were many statements in the public Press in that year to the effect that Sir Arthur Sullivan had resolved to "lay aside his pen once for all, and seek no further accession of fame." Also the busybodies had imparted to a public "thirsting for trustworthy information the melancholy tidings that they had witnessed positively the last of the Mohicans in the series of Savoy successes, and that a difference of opinion, real or imaginary, between these distinguished authors (Gilbert and Sullivan) would make any future achievement in the field of collaboration impossible." Well, there is no need to argue the point now, but it is well known that there was a break—a very bad break—the reason for which concerned nobody except the two men themselves. However, these rumours—especially those that averred that Sir Arthur Sullivan and William Schwenk Gilbert, would write no more together—proved, unfortunately, absolutely correct. But that had nothing to do with the continuance of the performances already done. Time and again, moreover, old Savoyites clamoured for the operas to be revived in London once more. And in 1914 quite a lively correspondence was carried on in the public Press with an insistent demand, as the basis of the epistolary outburst, for Gilbert and Sullivan as a permanent institution in the metropolis. And then the Great War came upon us, and ended all discussions and apparently all hopes, until five years later the voices of music-lovers became decidedly clamant, and were not hushed until the welcome news was bruited abroad that Mr. Rupert D'Oyly Carte, worthy successor to a worthy father, had resolved upon at least one trial season in town with what result we all know

But meanwhile and before this occurred, Sir W. S. Gilbert had met with a tragic end in 1911, and a few years later that dear, delightful friend and companion, François Cellier, had joined the great majority. Cellier, who was employed upon his last work, *Gilbert, Sullivan, and D'Oyly Carte*, died quite unexpectedly at his residence

at Kingston on Monday night, January 5, 1914, at the age of sixty-four. François Cellier was the youngest of three brothers, all of whom made their mark. Alfred Cellier the eldest achieved the greatest distinction with the once immensely popular "Dorothy" and other operas of similar calibre. François Cellier, a very old friend of Sir Arthur Sullivan, although he composed the music for several one act operettas that saw the light at the Opera Comique and Savoy Theatres, elected to devote all his accomplishments to the art of the conductor and joined the wonderful and unique combination of manager, composer, and author as musical director in succession to his brother Alfred when "H.M.S. Pinafore" was the rage of London, and indeed, the greater part of the civilised world, in 1878. He maintained his connection with the Savoy Operas until within a few years of his demise, and when not engaged in town, travelled all over the provinces and over half the world, conducting performances and controlling rehearsals. For over thirty-five years he was at his post, genial, gentle, and lovable, unobtrusively carrying forward the work of the great men with whom his whole life and interests had been so intimately associated. His whole career, feelings and sentiments were wrapped up in the Savoy—and in a measure in his own department he was the Savoy, and devoted all his energies and exertions to the welfare of the masters he adored, and the work he loved. The book of historic Savoy memories upon which Cellier was engaged, was finished by his friend Cunningham Bridgeman.

To do justice to W. S. Gilbert, a whole volume would be required. Born in the very heart of Theatre-land, Southampton Street, Strand, it is not surprising that, despite the temptations of the Army, the Civil Service, the Bar, and Fleet Street (and although he did not try the Church, he was closely connected with "the Chapel" when he got among the printers in Brain Street and the Chapel Royal, Savoy, in the Strand) and he tried all four professions—his inclinations called him to the stage. Even as a very young man when he was preparing for the

Army, he became not only an ardent playgoer, but an amateur actor as well. As far back as 1861, when he was a member of the Civil Service Volunteers, he took part in an amateur performance of "Captain," Tom Taylor's "A Lesson for Life," at the Lyceum Theatre, May 22, 1861, where he had as his fellow conspirators, Captain Hood, Tom Taylor, Samuel Lover, and Edmund Yates, having the assistance of Mrs. Stirling, Mrs. Stephens ("Granny" Stephens), and Ellen and Kate Terry. Captain Hood was Tom Hood, who became the editor of *Fun*, to which W. S. Gilbert contributed his first press work—the *Bab Ballads*, which had been rejected by *Punch* and the editor, Mark Lemon. Tom Taylor succeeded Lemon on *Punch*, and was the author of innumerable dramas and comedies, while Edmund Yates made a name as a novelist, a writer of a few plays, but, above all, as Editor of *The World*. His father was a favourite light comedian of the Adelphi Theatre, so Gilbert started in good Bohemian company. His next appearance as an actor was as "An Invisible Black" in a burlesque called "Robinson Crusoe," at the Haymarket Theatre in 1867. Then we come upon him as harlequin in an amateur pantomime entitled the "Forty Thieves" at the Gaiety Theatre in 1876. In July, 1904, he acted in his own parody "Rosencrantz and Guildenstern" as King Claudius of Denmark at the Garrick Theatre. Another piece from his pen, "The Fairy's Dilemma," figured in the programme. In 1906 he took part in the benefit matinée to Ellen Terry, and appeared as the Associate in "Trial by Jury," with him were Rutland Barrington as the Judge, Courtice Pounds the Defendant, Henry A. Lytton Counsel for the Plaintiff, Walter Passmore the Usher, and Miss Ruth Vincent the Plaintiff. This was on June 5, 1906, at Drury Lane Theatre. W. S. Gilbert got his very first chance as a writer for the theatre through Tom Robertson, the author of the "Caste" plays. Gilbert told of the incident himself: "Of the many good and staunch friends I made on my introduction to journalism, one of the best and staunchest

was poor Tom Robertson, and it is entirely to him that I owe my introduction to stage work. He had been asked by Miss Herbert, the then lessee of the St. James's Theatre, if he knew anyone who could write a Christmas piece in a fortnight. Robertson, who had often expressed to me his belief that I could succeed as a writer for the stage, advised Miss Herbert to entrust me with the work, and the introduction resulted in my first piece, a burlesque on 'L'Elisir d'Amore' called 'Dulcamara; or, the Little Duck and the Great Quack.' The piece, written in ten days, and rehearsed a week, met with more success than it deserved, owing, mainly, to Frank Matthews's excellent impersonation of the title-rôle. In the hurry of production, there had been no time to discuss terms, but after it had been successfully launched Mr. H. Emden (Miss Herbert's acting manager) asked me how much I wanted for the piece. I modestly hoped that, as the piece was a success, thirty pounds would not be considered an excessive price for the London rights. Mr. Emden looked rather surprised, and, as I thought, disappointed. However, he wrote out the cheque, asked for a receipt, and when he had got it said, 'Now take a bit of advice from an old stager who knows what he is talking about. Never sell so good a piece as this for thirty pounds again.' And I never have." "Dulcamara" was produced on December 29, 1866. From that time onward, W. S. Gilbert's name appeared on the playbills of London theatres throughout a period of well over forty years, almost, one may say, without a break, and it has been roughly computed that over one hundred thousand performances of his pieces have taken place in Europe, America, and British Colonies and Possessions in various parts of the world. Gilbert was the Bayard of latter-day writers for the stage, at once irreproachable and fearless. "His dramatic works," said one friendly critic, "although their name is legion, are unblemished by a single unseemly thought or offensive word, and his countless contributions to comic periodicals are equally free from the objectionable innuendoes and *doubles-entendres* with which a good

many of his humorous contemporaries, in England as well as in France, have not disdained to bid for an evanescent popularity." Gilbert's success as a dramatist, dated from 1866 and "Dulcamara" and "Robert the Devil," the burlesque which was played on the opening night of the old Gaiety Theatre, 1868, under John Hollingshead. Then he was constantly supplying the metropolitan houses with drama, comedy, burlesque, and comic opera to the tragic end of his career, when he died from heart failure after giving two young lady friends some lessons in swimming in the lake in the grounds of his own residence, Grimsdyke, Harrow Weald, May 20, 1911, in his seventy-fifth year.

The list of Gilbert's works must total quite fifty—if not more—in number. Of his Savoy comic operas, I have endeavoured to do him justice in recording their productions and the incidents connected therewith in these pages.

Those who knew Gilbert best were well acquainted with his powers as a humorist, and the epigrammatic form in which his thoughts found expression. He was a satirist of the first water, and, being of a combative—not to say aggressive—temper, rarely forwent an opportunity of saying smart things, regardless of the pain and discomfort they often inflicted upon those to whom they were addressed. I do not think he had many personal friends. "You give not your head but your heart to Sullivan," said Howard Paul, "but Gilbert has no concern with the latter. His writing is brilliant, but cold as marble, and his jests and epigrams are intellectual, alert, sparkling, but without feeling." On several times Gilbert essayed drama and polite comedy, when a touch of the kinder, softer side of human nature was attempted; but it never had the true ring, which is why so much of his really serious work almost invariably failed. There was too often a false note that did not appeal to the people, but when he was grotesque, humorous, paradoxical, witty, fantastic, topsy-turvyish, he was an absolute master. H. M. Walbrook in his little book called *Gilbert and Sullivan*, very aptly gives us a pungent paragraph

on these strong characteristics of Gilbert. He has written: "Gilbert's words are nearly always witty and well-turned, but for the most part they are detached from humanity. . . . Often when he is quite serious, he will suddenly let fall a phrase which kills sincerity. . . . It has been pointed out a thousand times how marvellously Sullivan fits the music to Gilbert's words, but it has not been pointed out how often he does so by making the spirit of his music the entire antithesis of the words." Sullivan, as a matter of fact, ignored Gilbert's deliberate method of sneering at all "things human and divine," by pretending that Gilbert wrote the opposite of what he meant. That is why the Savoy operas are full of the most entrancing and human music, as well as to fit his subject, the "music of the spheres." And yet in subconscious moments Gilbert was inspired by some God-like fairy to write perfect little gems of true feeling and poetry.

Of Gilbert's repartees and witty propositions countless anecdotes have been told. He was a most accomplished, resolute, and sardonic stage manager, and most of the members of his companies suffered acute agony through the cruelty of his remarks. One afternoon, it is related, while drilling the "ladies of the ballet" with extreme strictness, he observed that one of the girls was crying bitterly, and making strenuous but ineffectual efforts to restrain her emotion. "What's the matter, my dear," he asked, smiling compassionately. "Oh, Mr. Gilbert," sobbed the weebegone *figurante*, "the ballet mistress says I am no better than I ought to be!" "Well, but you're not, are you?" rejoined Gilbert interrogatively. On another occasion, when the stage was "full," a messenger came "on" with a parcel for one of the actresses, and displayed considerable activity in dodging the principals and supers while crossing from one wing to the other. Jessie Bond, who was standing close to the stage manager, exclaimed "Look, Mr. Gilbert, at that agile creature. One would think he were dancing a pas-seul." "Yes," was the instant reply, "a brown

paper pas-seul, obviously." While he was in New York with Sullivan, it fell to his lot one evening to take down to dinner a lady of the "new-rich" order, who posed as a patron of music but knew absolutely nothing about it. "Oh, Mr. Gilbert," exclaimed the precipitate dame, "your friend Sullivan's music is really too delightful. It always reminds me of dear Bach" (pronounced Batch). "Do tell me what Batch is doing just now? Is he composing anything?" "Well, no, madame," replied Gilbert with the utmost gravity. "Just now, as a matter of fact, dear Batch is by way of decomposing." But Gilbert's retorts are of endless variety and were usually not only caustic but more often appropriate by inference.

Apart from his operas he will be remembered, it is feared, by only a few of his plays out of the many, as the majority have long passed their period of popularity. "Pygmalion and Galatea," "Broken Hearts," "Engaged," "Dan'l Druce," "Sweethearts," which he wrote specially for the Bancrofts, and "Comedy and Tragedy," which he wrote for Miss Mary Anderson, are still occasionally performed, but they carry an unmistakably old-fashioned air about them.

One other important Savoyard, who spent many of his later years, until his retirement, in Australia, Frank Thornton should be remembered. He died on December 18, 1918.

The Great World War altered most theatrical projects and, of course, put an end to many plans and arrangements, but Mr. Rupert D'Oyly Carte, when the psychological moment arrived, was as good as his promise in regard to a London season of the Gilbert and Sullivan operas, and matters materialised on Monday, September 29, 1919. He commenced operations at the Prince's Theatre, with the sparkling "Gondoliers," headed by Mr. Henry A. Lytton, the only one of the old Savoyards now in active service. Alas, nearly all the "Old Brigade" have passed away. "The Gondoliers" ran for three hearty weeks, to give way to "Iolanthe" on October 20. A fortnight later came the ever welcome "Mikado," which drew full houses

from November 3 until Saturday, November 22, when "Patience" was tried with excellent results for a week, and on the following Monday, the 24th, "The Yeomen of the Guard" filled the bill and kept it for three weeks. In response to urgent requests, a "Repertory Season" of six weeks was initiated for certain performances of "Princess Ida," "Trial by Jury" and "The Pirates of Penzance," "The Sorcerer" and "H.M.S. Pinafore." The last performance took place on January 20, 1920, when "The Mikado" was presented to say good-bye—but only for a short time. Besides Mr. Henry A. Lytton, the company consisted of Mr. Leo Sheffield, Mr. Derek Oldham, and Mr. Frederick Hobbs. Miss Elsie Coram, Miss Nellie Briercliffe, and Miss Helen Gilliland being the representatives of the feminine characters.

This season was so successful that Mr. Rupert D'Oyly Carte very soon arranged for a "return visit," and after a long provincial tour this culminated in the opening of the Prince's Theatre on Monday, October 3, 1921, with the ever popular "The Gondoliers." For a long time the ardent followers of Gilbert and Sullivan have cried out for a permanent home for the works of these two gifted writers, and although that "consummation devoutly to be wished" has not quite come to pass, there was a splendid revival of all the Savoy operas, with the exception of two—"Utopia Limited," which was fairly well appreciated when first staged in 1893, and "The Grand Duke," which was not, as previously stated, so well received. But we had "The Pirates of Penzance" (October 17), "Ruddigore"—about which I have fully written in another chapter—(October 24), "Cox and Box" by F. C. Burnand and Arthur Sullivan, and "The Sorcerer" (November 28), "The Yeomen of the Guard" (December 5), "The Mikado" (December 19), "H.M.S. Pinafore" (January 2, 1922), "Iolanthe" (January 10), "Princess Ida" (January 23). The company, again headed by Mr. Henry A. Lytton, could not have been better. Harmony in all senses and departments reigned supreme. The principals who naturally took the leading parts were

Messrs. Gordon Cleather, Leo Darnton, Darrell Fancourt, Sydney Granville, Derek Oldham, and Leo Sheffield; Misses Elsie Coram, Catherine Ferguson, Helen Gilliland, Winifred Lawson, and Bertha Lewis.

The revival of "Princess Ida" earned universal satisfaction. It had never been seen at the Savoy (nor in town) after its first run there in 1884. Said Mr. Rupert D'Oyly Carte, in an interview: "Its special subject and the fact that it is in three acts instead of the usual two, give scope for extra treatment as to mounting and casting. Therefore I am making it the most important of my present Savoy scenes at the Prince's Theatre." For example, I have engaged Miss Winifred Lawson, a celebrated concert artist, to play the Princess, and I have got Percy Anderson to design new costumes throughout, and very beautiful costumes they are. Mr. Anderson has done some fine costume work for our operas but, for this once, I feel he has exalted himself; in fact the public will see a really splendid production in 'Princess Ida' which is practically a new opera to the West End of London." All this proved to be perfectly true. The opera itself was received throughout with thunders of applause, and one wonders why so charming a piece should have been laid aside so long, for it was even dropped out of the repertoire of the travelling combinations. The humours of Gilbert are very patently exploited especially in the first two acts, while the characters of King Gama and his loutish sons were a sheer revelation of delight. Whenever Gilbert seemed to hesitate in his fun his accomplished assistant came to the rescue with some of his most entertaining music. The songs are all so good that it seems invidious to pick out one or two for particular praise. Miss Winifred Lawson had to be sincerely congratulated upon her first appearance in comic opera. Her voice being clear and pure, and her enunciation singularly distinct, she at once made her mark. And she was ably supported by Mr. Derek Oldham, Mr. Leo Darnton, and Mr. Sydney Granville. Mr. Leo Sheffield made of Hildebrand a most engaging monarch. Words of commendation must also

be accorded to Mr. Fancourt as Arac, and to Messrs. Ruff and Sinclair. All the ladies did well—Miss Bertha Lewis as Lady Blanche, Miss Elsie Coram as Lady Psyche, and Miss Ferguson as Melissa.

At the Prince's Theatre, Shaftesbury Avenue, on January 24, 1922, was revived:

PRINCESS IDA; OR, CASTLE ADAMANT.

King Hildebrand	Mr. Leo Sheffield
Hilarion	Mr. Derek Oldham
Cyril	Mr. Leo Darnton
Florian	Mr. Sydney Granville
King Gama	Mr. Henry A. Lytton
Arac	Mr. Darrell Fancourt
Guron	Mr. Joe Ruff
Scynthius	Mr. George Sinclair
Princess Ida	Miss Winifred Lawson
Lady Blanche	Miss Bertha Lewis
Lady Psyche	Miss Elsie Coram
Melissa	Miss Catherine Lewis
Sacharissa	Miss Nancy Kay
Chloe	Miss Anna Bethell
Ada	Miss Nell Raymond

Mr. Geoffrey Toye seemed to enjoy conducting the beautiful Sullivan music and thereby added to the pleasure of the audience. Mr. Henry A. Lytton's King Gama "the twisted monster" struck the right note and suggested that it was one of his best impersonations.

Another novelty introduced at the Prince's theatre by Mr. Carte was Sullivan's earliest attempt at dramatic composition, "Cox and Box," arranged by F. C. Burnand from Maddison Morton's old farce—it was old even then—"Box and Cox" first done at the Lyceum Theatre in English, in 1841.

According to Mr. Arthur Lawrence in his valuable *Life of Arthur Sullivan*, at an evening party in a friend's house in 1866, Sullivan saw George du Maurier, the famous *Punch* artist, and Harold Power, play Offenbach's farce "Les Deux Aveugles," and it occurred to him that a similar extravaganza in English might not be less happy.

On his way home from that party he discussed the idea with his friend F. C. Burnand, who promptly proposed an adaptation of the then extremely popular farce "Box and Cox," which Morton had constructed out of two French pieces "Frisette" and "La Chambre à deux Lits." Soon after that the MS. was handed to the composer under the inverted title of "Cox and Box." Sir Arthur Sullivan himself explained the genesis of "Cox and Box." He said, "There was a society of amateurs who met for the purpose of singing part songs and so forth at Moray Lodge, Kensington, the house of Arthur J. Lewis, who afterwards married Kate Terry, and this little society called itself 'The Moray Minstrels.'" Mr. Lewis used to give entertainments during the winter consisting of an operetta, part songs, and solos, and so Sullivan resolved to do a little piece for the company and thus "Cox and Box" came into existence. Then it was proposed that it should form an item in the programme of a benefit performance that was organised by the staff of *Punch*, with G. du Maurier as Box, Harold Power, the son of Tyrone Power, the well-known actor, who was drowned in the ill-fated *President*, as Cox, and Arthur Cecil as Sergeant Bouncer, and played at the Adelphi Theatre in May, 1867. Two years later it was put on by the German Reeds, and since then it has been revived many times, especially at the Gaiety and once at the Savoy in 1895, where Richard Temple made a capital Sergeant Bouncer. Says Mr. Lawrence: "The rich vein of fun that was discovered in 'Cox and Box' runs through the remainder of the series (Savoy opera), for in this little operetta written in collaboration with F. C. Burnand he (Sullivan) sprang, after the manner of *Minerva*, full grown and fully aroused into the world of comic opera."

After "Cox and Box" came "Contrabandista" and it is well known that Burnand was most anxious to continue supplying Sullivan with libretto, and when W. S. Gilbert joined Sullivan and he took his place he was bitterly disappointed. By the way, it was while out

riding with Sullivan one day and reaching Merton that Burnand's horse stumbled and Burnand had to dismount immediately as the horse had gone dead lame, "Well, this is a nice thing" he said, what am I to do? and good humouredly exclaimed "Happy thought! Walk," and so said Sullivan, he went on enunciating all sorts of notions preceding each new suggestion with the exclamation "Happy Thought!" This incident gave him the idea of using the phrase for the brilliant series of papers which became so deservedly popular. It was Gilbert who said to Sir Frank Burnand after he became editor of *Punch* on the death of Tom Taylor, "I suppose you do get some good jokes sent in from the outside occasionally?" "Oh, yes!" ejaculated Burnand, "Heaps!" Then said Gilbert "I wish to goodness you would use some of them!"

But to return to the Prince's and the operetta which was presented on November 29, 1921, with "The Sorcerer."

COX AND BOX.

Cox (a Journeyman Hatter) Mr. Sydney Granville
 Box (a Journeyman Printer) Mr. Leo Darnton
 Sergeant Bouncer (their Landlord) Mr. Darrell Fancourt

Owing to the enormous success of these revivals the season had to be extended for a further period of nine weeks, making assurance doubly sure, that when Mr. Rupert D'Oyly Carte does start his permanency in London Town that he need have no fear as to what the result will be. In any case he will be sure of a substantial following whenever he takes the venture in hand. Meanwhile he has given us a most excellent taste of his intentions at the Prince's Theatre again in 1924. *Nous verrons.*

THE END

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